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COMPOSITIONS FOR BAND AND ORCHESTRA, BASED ON AMERICAN INDIAN MELODIES. VOLUME II. SUITE OF AMERICAN INDIAN SONGS (ORCHESTRA). DISSERTATION FOR BAND. GERONIMO'S SONG (SMALL ENSEMBLE). [Original Composition].

The University of Oklahoma, D.Mus.Ed., 1969
Music

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THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

COMPOSITIONS FOR BAND AND ORCHESTRA, BASED ON AMERICAN INDIAN MELODIES

A DISSERTATION

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the degree of

DOCTOR OF MUSIC EDUCATION

BY

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Norman, Oklahoma

1969

COMPOSITIONS FOR BAND AND ORCHESTRA, BASED ON

AMERICAN INDIAN MELODIES

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ACKNOWLEDGMENTS

Appreciation is extended to Dr. Robert C. Smith, Chairman of my dissertation committee, for his guidance and assistance in my behalf. Special thanks is most deserved by Dr. Eugene A. Braught and Mr. Donn Mills, members of my advisory committee, whose musical organizations performed and recorded the works included in this study. I am also grateful to Dr. Margaret Haynes and Dr. Woodrow James, committee members, and to Dr. Colbert F. Hackler who is a constant source of inspiration.

I also wish to thank Mrs. F. X. Olney who typed the manuscript, and Mrs. John B. Freeman for her editorial assistance.

Finally, I wish to express my sincere appreciation to my wife and children for their encouragement and understanding during this endeavor.

TABLE OF CONTENTS

VOLUME ONE

		Page
ACKNOWLEDGEMENTS	. . . . .	iii
Chapter		
I.	INTRODUCTION	1
II.	SUITE OF AMERICAN INDIAN SONGS	5
III.	DISSERTATION FOR BAND.	20
IV.	GERONIMO'S SONG.	26
V.	CONCLUSION	30
BIBLIOGRAPHY	. . . . .	32

VOLUME TWO: THE FULL SCORES

COMPOSITIONS FOR BAND AND ORCHESTRA, BASED ON AMERICAN INDIAN MELODIES

CHAPTER I

INTRODUCTION

The primary purpose of this study is to help broaden the horizons of students of music, and through their performances, create a cultural climate for the appreciation and recognition of the musical contribution of the American Indian.[1] This purpose is achieved through the composition and arranging of program music in the form of teaching materials playable by the established instrumental music groups in secondary schools and colleges. The organizations selected for the use of these materials are the symphony orchestra, the concert band and a representative small ensemble consisting of multiple flutes and percussion.

Preliminary investigation disclosed that a great wealth of Indian music was "discovered" by Alice Fletcher and Frances Densmore in the late nineteenth and early

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[1]The term Indian, or American Indian, as used in this study refers to those tribes located in the continental United States and, to a large degree, those in the midwestern and southwestern sections.

twentieth centuries. The primary goal of these contributors and their contemporaries was to preserve the materials for future use by scientists and musicians. Songs collected during this era, numbering in the thousands, were transcribed through the method of melodic dictation by musicians such as J. C. Fillmore, who collaborated with Fletcher, and by the use of phonograph recordings taken during field trips. While the authenticity of these early collections may be questioned, the fact remains that they are the best examples we have of the original sounds created in encampments during the settling of the West.

Concurrently, many anthropologists, including Helen Roberts and George Herzog, began collecting this music when it became evident that it was disappearing. Herzog emerged as the leader of American ethnomusicologists due to his numerous publications, which not only deal with primitive music itself, but with its relationship to general culture, oral folk literature and language. Bruno Nettl, a student of Herzog, is a leading ethnomusicologist at the present time, and his findings are notable in Eskimo and Negro cultures in addition to Indian culture.

Several composers, including Anton Dvorak, Carl Busch, Charles Cadman and Edward MacDowell, have been influenced by Indian music. However, their works are largely for the professional orchestra and are too difficult to be useful as teaching material in most secondary schools and

colleges. The relatively few published compositions are mostly out of print, particularly those works for concert band.

Many of the published materials on the commercial market today, while professing to be "Indian" music, are not authentic tunes, but trite, insignificant songs specifically written for the elementary-aged student. Highly descriptive titles for these publications, such as "Flaming Arrows," "Navajo Warrior" and "Indian War Drums" may be excellent for arousing enthusiasm in the young student, but the music is of little or no aesthetic value to the mature student.

Alfred Reed's "Serenade" for solo clarinet with band accompaniment is based on a Sioux melody, while his recent "Wapawekka" is a symphonic rhapsody inspired by the melodies and rhythms of the Cree Indians of Western Canada. These two works of Indian origin are the most significant published band works now available for school or professional bands.

The most prolific of all modern composers using Indian music as a basis for serious works is the late Jack Frederick Kilpatrick, a Cherokee and a native of Oklahoma. Kilpatrick's compositions have been performed by many of the major symphony orchestras, including those in Oklahoma City, Dallas, Cincinnati, San Francisco and Detroit.

His works are drawn from the music of the Chippewa, Choctaw, Creek and Arapaho as well as from the Cherokee tribal music he knew best.

His publications are not extensive, but his "Four Pieces for String Orchestra," Op. 2, No. 4, and "Two Cherokee Folktunes," Op. 8, for symphony orchestra are published by Carl Fischer, Incorporated. His compositions number in the hundreds, and his manuscripts are in demand by conductors who desire unusual program material.

Attempts in recent years to record the authentic melodies of the Indian have revealed the invasion of Indian music by modern, foreign idioms. It is for this reason that this study utilizes songs from early collections.

These collections cannot be used by the prevailing school organizations without treatment. That is, the original melodies need to be harmonized and arranged for the instruments in order to convert this literature into teaching materials.

The procedural intent was to write works within the musical and technical capabilities of "Class A" high school bands and orchestras. This degree of difficulty would also challenge college-level performers and provide them with an insight into and an appreciation for the culture of this ethnic group.

CHAPTER II

SUITE OF AMERICAN INDIAN SONGS

The main body of "Suite of American Indian Songs" (movements II-V) consists of several selected Indian melodies harmonized and arranged. One of the melodies--the Huron Carol--is familiar to many people, since it has been published several times in vocal arrangements. The last movement of the suite, "Sun Chant," is an original composition based on the general characteristics of Indian music in the Plains-Pueblo area. All six movements are scored for standard symphony orchestra with the addition of several percussion instruments.

FIRST MOVEMENT

INTRODUCTION AND CAROL (HURON)

The introduction preceding the Huron Carol is in two parts. The opening nine bars feature bravura trumpet work and characteristic figurations in the percussion, with harmonic support of background chords in the low winds and strings. At measure six there is a change to quadruple meter, although the feeling of triple meter remains for the

next four measures. There is a thinning of the texture from the full orchestra to two horns in a soli passage at measure ten, which constitutes the opening of the second part of the introduction. The two horns are written in an open-fifth voicing at a much slower tempo to induce the barren mood of the untamed Plains country. A modulation is effected to A minor (measures 10-19), followed by two brief solos for oboe and flute which mimic the sound of a bird. Measure seventeen is the start of pedal point on the note A and is found in the tuba, second horn and bassoons.

The main theme of the carol "Jesous Ahatonhia" is introduced by the full string section, followed by a full woodwind passage and recurring point in measures twenty and twenty-one, and again in measures twenty-four and twenty-five. The secondary (B) theme enters at measure twenty-eight in the strings, followed four measures later with a first horn solo. The gradual re-entry of the full orchestra is culminated at measure thirty-seven, and the low A pedal is again utilized in all lower strings, woodwinds, brasses and timpani. Parallel tenths in the lower strings and assorted winds are scored in a descending manner, while the pedal A is held in all upper woodwinds, strings and first trumpet. The section closes with an A major arpeggiated figure in the first violin with added strength from the first clarinet. The final chord is in parallel major in

contrast to the whole movement in A minor. The dynamic level is soft with muted trumpets and trombones.

The formal structure is ternary (ABA), although the last A theme is elongated to the extent that the pedal device is more recognizable than the melodic content. The pedal A held in the upper voices (measures 40-41) effects an extension of the main theme. The entire carol sets a tranquil mood; however, there is great strength and character in the melodic content, although little in the manner of rhythmic activity.

SECOND MOVEMENT

SONG OF THE BIRD'S NEST (PAWNEE)

Throughout the elaborate ritual and religious ceremony of the Pawnee tribe are parables in which some natural scene or occurrence serves as a teaching guide to man in his daily life. The story of the Bird's Nest tells of the priest who observes the care and protection the parent birds give the eggs in a carefully hidden nest. Thinking of his own people who are so often careless and thoughtless of their children's needs, the priest wishes that his people would only learn of the birds, and like them, care for their young and provide for their future. Then all homes would be full and happy, and the tribe strong and prosperous.[1]

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[1]Alice C. Fletcher, Indian Story and Song from North America (Boston: Small, Maynard and Company, 1900), 30-32.

After a brief introduction of two measures that utilize chords of a major seventh in parallel motion, the strings provide the soft background to the main theme which is scored for the solo flute. This instrument is selected for the melodic work because of its delicate quality that exemplifies nature and the sound of birds. The oboe is added to the melodic line at the octave to offset the woodwinds, horns and tuba that join the background at the eighth measure.

Theme A begins at the third measure, although preceded by the flute pickup tone in measure two, and continues for twelve measures. The B theme is somewhat longer and of different character. The full brass section is scored at the fifteenth measure and effects a gradual crescendo to the high point of the whole selection (measure 20). Upper woodwinds and strings supply climactic interest with the rapid ascending runs which begin in the nineteenth measure. The use of percussion during the crescendo and immediately thereafter is rather traditional: a snare drum roll with bass drum and hand cymbals used on the first beat of both measure nineteen and twenty (the strong beats). The chimes, not used heretofore, augment the brass tutti (measure 15) but are not scored during the loud passages (measures 18-26). The trombone <u>soli</u> passage (measures 26-27) utilizes chords of a fourth, inasmuch as many of the Plains Indians had a preference for these intervals. The same device is used to

score the horns (measure 28) in a final soli passage. The high B flat trill in the piccolo, flute and first violins mimics the shrill sound of birds.

The section closes at measure thirty with pizzicato strings and timpani on an E flat major chord with the added major seventh as in the opening chords of this movement. The final chord is a major second lower than the first chord--a not too uncommon compositional device in this type of music. The formal structure of the "Song of the Bird's Nest" is binary (AB); however, neither theme is repeated.

THIRD MOVEMENT

GHOST DANCE (ARAPAHO)

Ghost dance songs differ in style from other Plains songs in that they have a smaller melodic range and consist of short, repeated phrases. This style of song became associated with the ghost dance religious movement of the late nineteenth century and remained after the movement was outlawed by the federal government in 1891.[2]

The third movement of the "Suite of American Indian Songs" begins with an ostinato bass pattern in the low winds and strings after the drum introduction (measures 1-2). The percussion section is expanded for this work to include the

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[2]Bruno Nettl, Folk and Traditional Music of the Western Continents (Englewood Cliffs: Prentice-Hall, Inc., 1965), 151.

rattle, cymbals and tenor drum in addition to the more conventional instruments--bass drum and timpani.

The overall, structural form is an ABC with repeated phrases. The A theme includes short phrases at measures four, six and eight. The first two phrases are repeated exactly, while the third phrase at measure eight is varied slightly. An echo device is utilized to heighten the repetition and is achieved by the addition and deletion of the oboe and heavy brass, excepting tuba. The syncopated rhythmic figure, known popularly as the Scotch snap, is an important ingredient of the main theme, largely in the meter signature of 5/4, although there is a change to the 4/4 pattern at measure eight.

A gradual diminuendo leads into theme B at the eleventh measure. The new melody is scored for flutes and oboe in unison and doubled at the lower octave by unison clarinets. A background figure in the first trumpet and first violin supplements the new melodic material in the upper woodwinds and continues the original syncopated figuration. The meter signatures are in a constant, fluctuating pattern.

Measure nineteen signals the start of theme C, although it is strongly reminiscent of an abbreviated version of theme A; however, this time the short theme is present (measures 19, 21 and 23) in a musical give-and-take (alternation) with the fully expanded percussion section until the

completion of the movement. The sforzando is an effective device in the lower winds (measures 19 and 21) that heralds the "answer" in the percussion (measures 20 and 22). The final chord in the upper winds and strings is built in perfect fourths, in keeping with scoring techniques previously utilized in this movement. Below this wall of sound are the three block chords that bring the movement to a close. The lower brass, woodwinds and strings carry the bulk of the significant melodic and harmonic content in these final chords. The full score reveals the large spaced intervals (perfect fourths and fifths) which exult with great power and forcefulness. The form could possibly be conceived as a ternary (ABA), but due to the alternation of melodic instruments and the percussion section, there seems to be ample evidence of a new third theme.

FOURTH MOVEMENT

FOUR TRIBAL DANCES

1. Hand Game Song (Cheyenne)
2. Snake Dance (Hopi)
3. Hunting Song (Navajo)
4. The Naked Bear (Ojibway)

This movement is a compilation of four distinct melodies (from four different tribes), introduced separately until all are played simultaneously. These melodies range in length from four to eight measures. An enlarged percussion section is scored and includes timpani, bass and tenor drums, hand cymbals, rattle and wooden sticks (claves

may be substituted). All are used in the introduction except the claves.

The first song in this section is the "Hand Game Song" from the central Plains area. The style is quite similar to the gambling songs of Kiowa, Arapaho and Comanche, as well as the Cheyenne. It also resembles the ghost dances in its use of short, repetitive phrases. The interval of the perfect fourth is again audible in the woodwinds in measure five. Divisi violins are also scored in the same style, while the brass, still voiced in fourths, is pitched one octave lower.

At measure thirteen the Hopi "Snake Dance" utilizes the bassoons and low string sonorities for its main theme. The claves (wooden sticks) are added to the percussion for this passage. Horns, trombones and tuba supply a descending, chordal background for the new melody. The percussion section is scored in a quasi-stop rhythm to allow the melody to come forth strongly without obstruction.

The "Hunting Song" of the Navajo is the shortest of the four dances and requires a new meter signature (9/8). The instrumentation becomes more complex during this four-bar melody. The melody is scored for oboes, clarinets, horns and violi, starting at measure nineteen. One measure later, violins and lower trumpets play, as a counter melody (in 3/4), the "Snake Dance." It should be noted that all upper woodwinds, horns and violi are scored in 9/8 in

contrast to the balance of the orchestra which remains in 3/4 meter. The "Snake Dance," in the key center (feeling) of G minor, is contrasted to the "Hunting Song" in the key feeling of E flat major. The bass line figuration in 3/4 meter, scored for tuba, timpani, bassoons, violincello and double bass, is an exotic rhythm similar to the jazz waltz, especially in combination with the quartal harmony in the trombone section. This feeling of C minor in the bass line is compatible with both E flat major and G minor (natural form). The claves are given a brief rest during this song (measures 19-22) but return for the last section at measure twenty-three. Flutes, piccolo and first trumpet are also given rests to make their entry for the final song more significant.

"The Naked Bear" melody (measure 23) is found in the second clarinet in addition to the aforementioned instruments; the "Hunting Song" is heard in the oboes and first clarinet in octaves; the "Snake Dance" is played by the lower horns; and finally, the opening "Hand Game Song" is presented in the violins and lower trumpets. "The Naked Bear" and the "Hunting Song" are scored in 9/8 meter, while the "Hand Game Song" and the "Snake Dance" are in 3/4 meter. This combination allows for an interesting shifting of accents and provides excitement for the extremely thick textures of the orchestra from measure twenty-three to the ending.

There are three background elements to be considered in the full tutti at measure twenty-three. First, the upper horns are scored in a noble, fanfare-like melody to give a sustaining quality to the quicker-moving lines. Next, the six different percussion instruments are playing six different rhythmic figures, and finally, the lower woodwinds, strings and brass are orchestrated in ascending and descending chords of a tenth. A triplet feeling (measures 28-29) is conveyed throughout the upper ranges of the high woodwinds, trumpets, strings and horns in contrast to the timpani solo (measure 30) that utilizes a series of sixteenth notes. The concert E flat fermata, in unisons and octaves, closes out the movement fortissimo. The duration of this movement is fifty seconds, the shortest movement in the suite.

FIFTH MOVEMENT

A TRIBAL PRAYER (OMAHA)

All of the young men of the Omaha tribe were taught "A Tribal Prayer" as a basic preparation for the rite, "Non-zhim-zhon," which brought them into direct communication with the supernatural power.[3] The prayer was sung by a youth during a lonely vigil through which he was tested as to his ability to endure pain and hardship over a period of time. He was also expected to experience a vision.

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[3]Alice C. Fletcher, Indian Story and Song from North America (Boston: Small, Maynard and Company, 1900), 26-29.

The melody, in the form of a cadenza, is first placed in the clarinet, making use of the rich tones of the chalumeau register. It adheres favorably to a general characteristic of Indian music, that is, specifically, a melody which moves in a gradually descending pattern and ends on the lowest tone (measure 10). The oboe, scored in its solo passage a perfect fourth higher, enters at measure eleven. The setting of the accompaniment is for low string sonorities. The use of a major seventh tone within each of the initial chords in this section should be observed, as they help create the desired mood for this melody. This pattern is continued throughout the main body of the movement. A notable absence of the major seventh tone is in the final chord.

The flute entry at measure seventeen signals the end of the oboe solo and a change in key center that continues until the final cadence in measure thirty-five. The strings continue in support of the flute, although they are augmented by the trombones and tuba later (measures 26-29).

The chimes, because of their obvious religious association, are used in this prayer and scored for the first time with the flute at measure twenty-five. In the next measure all of the previously presented solo instruments (clarinet, oboe and flute) are scored in three octaves in a short passage that leads to a very brief restatement of the main theme, again played by the clarinet. A four-bar

codetta follows with all previously scored instruments re-entering in a pyramiding effect during the closing measures.

The formal structure of the prayer is ternary (ABA) with a codetta. The peaceful character of this movement dictates the omission of cymbals, piccolo and trumpets--instruments generally associated with loud, boisterous and more brilliant passages. This prayer is strongly suggestive of a secluded place in nature, perhaps a forest. The deep, wood-like quality of the clarinet, the reediness of the oboe, the soft, bird-like sounds of the flute, the deep chords in the strings and lower brass and the somber chimes help create a setting where communication with the all-powerful, unseen spirit (Wakonda) can transpire.

SIXTH MOVEMENT

SUN CHANT (ORIGINAL)

The final movement of the "Suite of American Indian Songs" is an original work based upon characteristic qualities found in the music of the Plains Indians. Although the setting is in D minor with a picardy third effect at the closing, there are elements of quartal harmonies found both alone and in combination with the more common tertian system.

Fourth chords, pitched lower than the triadic construction found in the horns and trumpets, supply power for the introduction. While the Indian knew no organized

system of music theory, some tribes were inclined to favor the interval of a fourth in their singing. The chant and echo are found throughout their literature and are utilized in this movement. At measure seven the lower brass and strings are scored in fourths and echoed in fourths by the trumpets in the following measure. This activity is over a strongly pulsating percussion section comprised of tenor drum, bass drum, cymbals and timpani. The horns, selected for the main theme, make a premature entry in the sixteenth measure to signify the boldness and solidity of the Sun Chant mood. Interesting by-play (measures 17-19) using the echo device is found in the violins, trumpets, clarinets, flutes and piccolo and develops into an ostinato figure as a background to the main theme at measure twenty.

The main theme is scored for unison horns with additional strength from the viola and violincello. The melody is tetratonic, although it has the feeling of the pentatonic scale with one note omitted. The theme is only five measures in length and utilizes the syncopated figure previously noted as the Scotch snap, but earlier (middle eighteenth century) was called Lombardic rhythm. Background rhythm consists of the ostinato figure in the upper voices and the tenor drum in a basic pattern, while the tuba and double bass effect an Alberti bass (voicing) (measures 20-30) below the pumping trombone chords. The over-all effect of this section is bi-chordal, due to the melody in F minor

and its accompaniment chords (in the lower brass) in G flat major with the major seventh tone added.

Textures become considerably lighter at measure thirty. A brief passage of shifting accents, utilizing the fourth chords in the woodwinds and strings, is augmented by the tenor drum and the initial entry of the bells. The main theme, in a slightly altered version that strongly hints of F major, re-enters in measure thirty-six. Bassoons are added to the melody here for more strength and partially to compensate for the divisi viola. The trombones, tuba and double bass are heard (measure 39) in the theme used in the introduction. The key of D minor is re-established at this point and is repeated in echo by the trumpets two measures later. A battle of duple and triple rhythms is found in the brasses, while the upper strings and woodwinds (in an open fourth voicing) precede the final D major chord by the remainder of the orchestra. This brings to a close the Sun Chant and the "Suite of American Indian Songs."

The devices used in the final movement are characteristic of several tribes; however, more of these elements are found in the Plains-Pueblo area, and particularly in the central Plains, than any other section of this continent. The preference for intervals of a fourth, heavily pulsating rhythms, smaller melodic ranges, rhythmic complexity and shifting accents, tetratonic and pentatonic scales and the relationship between melody and percussive

accompaniment all point to many tribes of this area, including the Arapaho, Cheyenne, Comanche, Kiowa and Dakota.

CHAPTER III

DISSERTATION FOR BAND

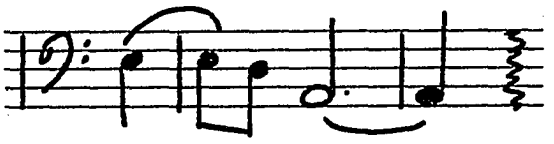
"Dissertation for Band" utilizes original fragments and short motives. The basic motive (example 1) is so-called, because it is used in the beginning and permeates the entire first section (measures 1-72). The source motive (example 3) is first heard in measure twenty-five, and the main theme of the allegro is derived from it (measure 75). The intention of this study was to compose a selection which would "capture the feeling" of the Indians' music and through its development create a new work which does not incorporate any known or previously researched themes.

Inasmuch as the Plains-Pueblo area tribes are emphasized in this study, the association of flat, desert-like land seems inevitable and extremely important. The use of the perfect fourth and fifth intervals, both harmonically

and melodically, help induce a mood of spaciousness. Over a percussion background is found the basic motive.

Ex. 1 (Basic Motive)

This three-note phrase connotes strength and is manipulated, by the use of augmentation and diminution, five times in the chimes part alone during the first eighteen measures. The same basic motive continues and is expanded in the appearance of the first wind instrument entry (bass clarinet-bassoon) in the fourth measure (ex. 2).

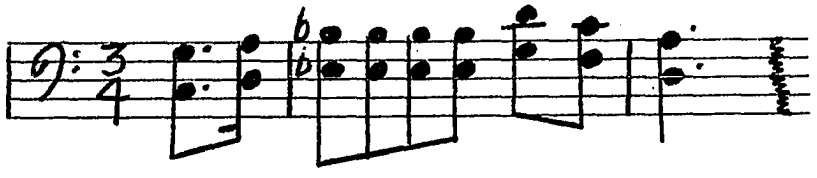


Ex. 2

This soli passage is supported by the continuing percussion, tuba and contrabass clarinet soli counterpoint figuration (measure 6), the prominent use of the ascending perfect fourth interval in the flute and oboe (measures 11-15), the open fifth voicing in the horns (measure 11) and the same voicing in the clarinets (measure 12), which also utilizes a familiar syncopated figure.

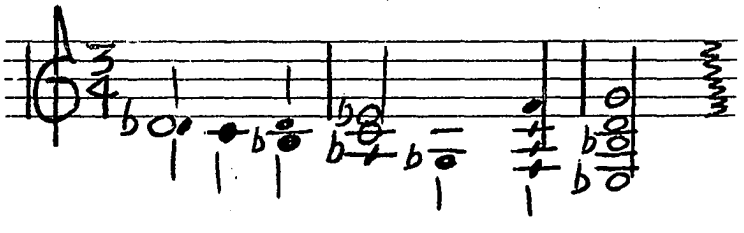
The first preparation for the main theme is in measure nineteen in the oboes where a fragment of the chorale

is inserted. This is followed by the clarinets (measures 20-22) playing the same fragment a perfect fifth higher. After the full tutti at measure twenty-three, a brief dialogue among three woodwinds signals the close of the first segment of the introduction.



Ex. 3 (Source Motive)

The above motive, henceforth called source motive, appears in the trombones and will be expanded later into the main theme of the allegro. Percussion textures become lighter with the use of bongos and temple blocks. The open fifth voicing is replaced by octave voicings as the meter changes to 3/4.



Ex. 4

The main theme (example 4) is introduced in measure forty-one by the clarinet choir and is quickly expanded to include other woodwinds. Large ninth and eleventh chords below the woodwinds are found in the brasses in an interesting by-play with the woodwinds (measures 48-51). The chorale (M.T.) continues at measure fifty-five in a rather

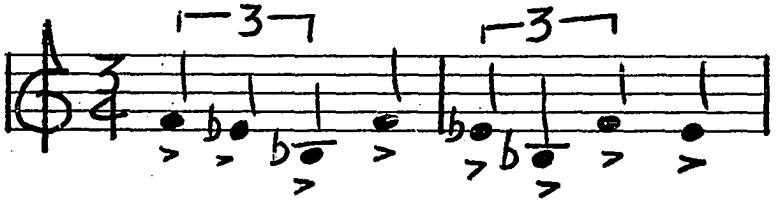
typical form (AA') of the Plains tribes where the repeated melodic strain is presented in an abbreviated version.

The solo flute at measure sixty-four is scored in a casual passage and at a slower tempo, to depict the peaceful nature of the Indian. The instrument itself denotes masculinity, another reason for its selection as the solo instrument in this passage. The meter signature (5/4) allows for freedom from the rigidity of a more conventional meter. The background utilizes both quartal and tertian harmonies and again starts with the basic clarinet family and gradually adds the other woodwinds. As textures thicken, the oboe joins the flute for more melodic strength. The woodwind choir, like the chimes earlier, indicates spiritual qualities. A brief trumpet solo (measure 68), a horn and clarinet soli passage (measure 69) and a rubato section in 4/4 (measures 61-62) precede the allegro section of this work.

The trumpet ostinato figuration at measure seventy-two continues into the allegro section and is augmented by the upper woodwinds. At measure seventy-seven, the woodwinds and trumpets are scored in a musical question-and-answer. The source motive, taken from an earlier fragment (measures 25-28), becomes the main theme of the allegro and is played by the trombones, horns and saxophones. A secondary theme appears in the lower winds (measure 77) and at measure eighty joins with the instruments playing the

main theme. An echo device is scored, using the clarinets to contrast with the full tutti (measures 83-87). This device and the repeated phrases comprise two stylistic elements of many Plains Indian tribes, especially the Arapaho. The same effects may be heard in the Ghost Dance of the "Suite of American Indian Songs" in Chapter II.

Measure ninety-one indicates a change in meter and a shifting of accents. An interesting sound in the trumpets at measure ninety-three finds the third trumpet (and chimes) playing the basic motive in diminution while the second and third trumpets are playing cross-rhythms in variation, utilizing the straight mute coloration. This brief excursion in 6/8 meter leads to a restatement of the chorale theme (measure 41) in 3/4 at measure ninety-seven. The full woodwind choir, rather than just the clarinet section, plays the theme and is answered (measure 101) by the trumpets. All horns are scored in unison (measure 99) on the basic motive originally played by the chimes (example 5).



Ex. 5

A major key feeling, in contrast to the F minor melody at measure seventy-five, is scored in octaves for flutes and oboes. This burst of melody sets in motion much sequential treatment by: (1) horns and trombones I-II

(measure 105), (2) clarinets in octaves (measure 106), (3) trumpets in octaves (measure 107), and (4) all low winds (measure 108).

A pyramiding effect, establishing an ostinato rhythmic figuration, reaches its height of volume, range and climactic impact (measure 115). Simultaneously, two melodies evolve: (1) horns and euphoniums play the source motive (measure 75), and (2) all upper woodwinds play a derivation of a theme first heard in measure sixty. However, this time the melody is extended and harmonized in a quasi-quartal style. Canonic imitation is effected (measures 120-123) in the lower brass. The same compositional device is utilized (measures 125-126) after a dramatic two-measure passage in the trumpets and trombones which ends in a sforzando attack.

The work ends in a dramatic adagio (measures 129-132) with the full band separated into three groups for the final three chords. Group one, consisting of low winds, is voiced in fifths (E, B and F#); group two, horns and upper trombones, plays each note of a pentatonic scale (C^b, D^b, E^b, G^b and A^b), while group three is scored in quartal harmony (trumpets and saxophones) and tertian harmony in all the upper woodwinds. A further breakdown reveals the final <u>tutti</u> to be bi-chordal with the upper instruments playing an E flat minor eleventh chord with an E major tonality in the lower winds.

CHAPTER IV

GERONIMO'S SONG (APACHE)

The selection of a representative Indian song as material for a small ensemble should emphasize melodic and rhythmic elements. "In most North American Indian music, where melody is complex, polyphony is not found."[1] While the assumption that latent harmony exists in all primitive music has been widely adopted, it is completely unsubstantiated.[2]

Several pounding instruments have been scored in this work due to their predominance over the melody instruments. It was decided to use two small drums and one large (26"-36" diameter) drum--all tuned to three distinctly different pitches. Timbales are ideal for the two smaller drums, but alternatives are possible: (1) two tenor drums of varying sizes; (2) a small concert snare drum (snares snapped off), and a large field drum (snares off); (3) one tenor drum and one snare drum (snares off), and (4) small

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[1]Bruno Nettl, Music in Primitive Culture (Cambridge: Harvard University Press, 1956), 79.

[2]Ibid.

and large tom-toms. While there is a basic difference between a tenor drum and a tom-tom, for all musical purposes they are the same, as neither utilizes the snare accessory. The instrumentation for "Geronimo's Song" includes the addition of the bells and rattle to the percussion section. While the most prevalent rattles are made of gourds, maracas may be substituted; however, they should be covered with the hands to deaden the sound. Bells should be of the heavy sleigh-type as used by contemporary Indian dance ensembles rather than the more authentic bells made of clay or animal horns.

The only melody instruments used by most tribes are the whistle and flute (flageolet). The flute was selected for this ensemble because of its musical superiority. The suggestion is made that multiple flutes be used to create a better balance with the percussion in numbers as well as volume. No attempt is made to harmonize the flute melody, as it derives its basic charm from the compatibility of melody and rhythm.

The form is simple (A-A') and consists of one phrase which is repeated in diminution, starting at measure nine, with a different rhythmic construction. The repeated phrase is terminated in a more direct manner than the first and effects a definite cadence in measure fifteen.

The melody consists largely of eighth and quarter notes, although six different note values are used. The

syncopated figuration of sixteenth and dotted-eighth notes is a characteristic rhythm (Scotch snap). Another melodic consideration is the over-all contour of the line. Its lowest tone is the last note, coinciding with many other Indian melodies which are in a descending pattern. A better example of this characteristic can be found in "A Tribal Prayer" in Chapter II of this study. The melody is first presented in its entirety before the percussion is scored. An excellent interpretation of this work could reserve the multiple flutes until measure twenty-two, thereby allowing the first statement of the main theme (measures 1-15) to be made by the solo flute.

The small tom-tom pickup figure (measure 15) precedes a six measure soli passage, composed in a contemporary style that is familiar to many music students through their experience in the performance of works by Clifton Williams, Vincent Persichetti and Vaclav Nelhybel. At measure twenty-two, the multiple flute section should be utilized. With the exception of measure twenty-nine, the bells should play only during the repeated strain. The division of the bar lines has been adjusted during the rendition of this melody to allow for a more vigorous interpretation in this section in contrast to the first fifteen measures.

The last section, starting at measure thirty, is in the form of a codetta with melodic material from the main theme used in a rather free adaptation in 5/4 meter.

Multiple flutes are alternated with the percussion instruments throughout this section. The work concludes with a crescendo in the percussion section and an ascending glissando in the multiple flute choir.

CHAPTER V

CONCLUSION

The developmental techniques in the production of the teaching materials for this study, and their subsequent analyses, have been recorded in the foregoing chapters. The utilization of these materials can be varied and are subject to the creativity of the music conductor-educator.

Bruno Nettl states, "Used as an educational medium, primitive music tends to make a student more tolerant of diverse styles and idioms. If he is learning about primitive cultures, contact with their music will make them more alive and real for him; and this method of study is as valid in the elementary schools as in the colleges."[1] In today's classroom a student may learn facts about a number of primitive societies. But certainly in the United States a primary interest, as a heritage factor, would be studies of the American Indian.

The programming of these materials for a public concert can be used to enrich the experience of the listener as

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[1]Bruno Nettl, Music in Primitive Culture (Cambridge: Harvard University Press, 1956), 2.

well as the performer. This utilization may be reinforced through informative and historically correct program notes. The descriptive narratives (e.g., Song of the Bird's Nest) have been provided, where necessary, as a background of the compositions and arrangements. Dance sequences could enhance selected movements of the orchestral suite and the chamber work. A narrator may be substituted for printed program notes.

There remains a great wealth of American Indian music to be researched and reproduced for contemporary usage, and primarily to aid in the preservation of this phase of the American Indians' culture. Their primitive songs are disappearing due to: (1) a general lack of interest among young Indians, (2) the failure of older Indians to teach the songs to the young as in past generations, and (3) the encroachment of the American "way of life," which has diminished the purpose of many tribal rituals and rites and their accompanying music. It is desired that the products of this study provide a source of motivation toward further investigation in this area by other students of music.

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SUITE OF AMERICAN INDIAN SONGS (ORCHESTRA)

DISSERTATION FOR BAND

GERONIMO'S SONG (SMALL ENSEMBLE)

BY

THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

COMPOSITIONS FOR BAND AND ORCHESTRA,

BASED ON AMERICAN INDIAN MELODIES

VOLUME II

Compositions for Band and Orchestra,

Based on American Indian Melodies

Volume II

Suite of American Indian Songs (Orchestra)

Dissertation for Band

Geronimo's Song (small ensemble)

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DISSERTATION FOR BAND

GERONIMO'S SONG (SMALL ENSEMBLE)

BY

DON VERNE JOSEPH

NORMAN, OKLAHOMA

1969

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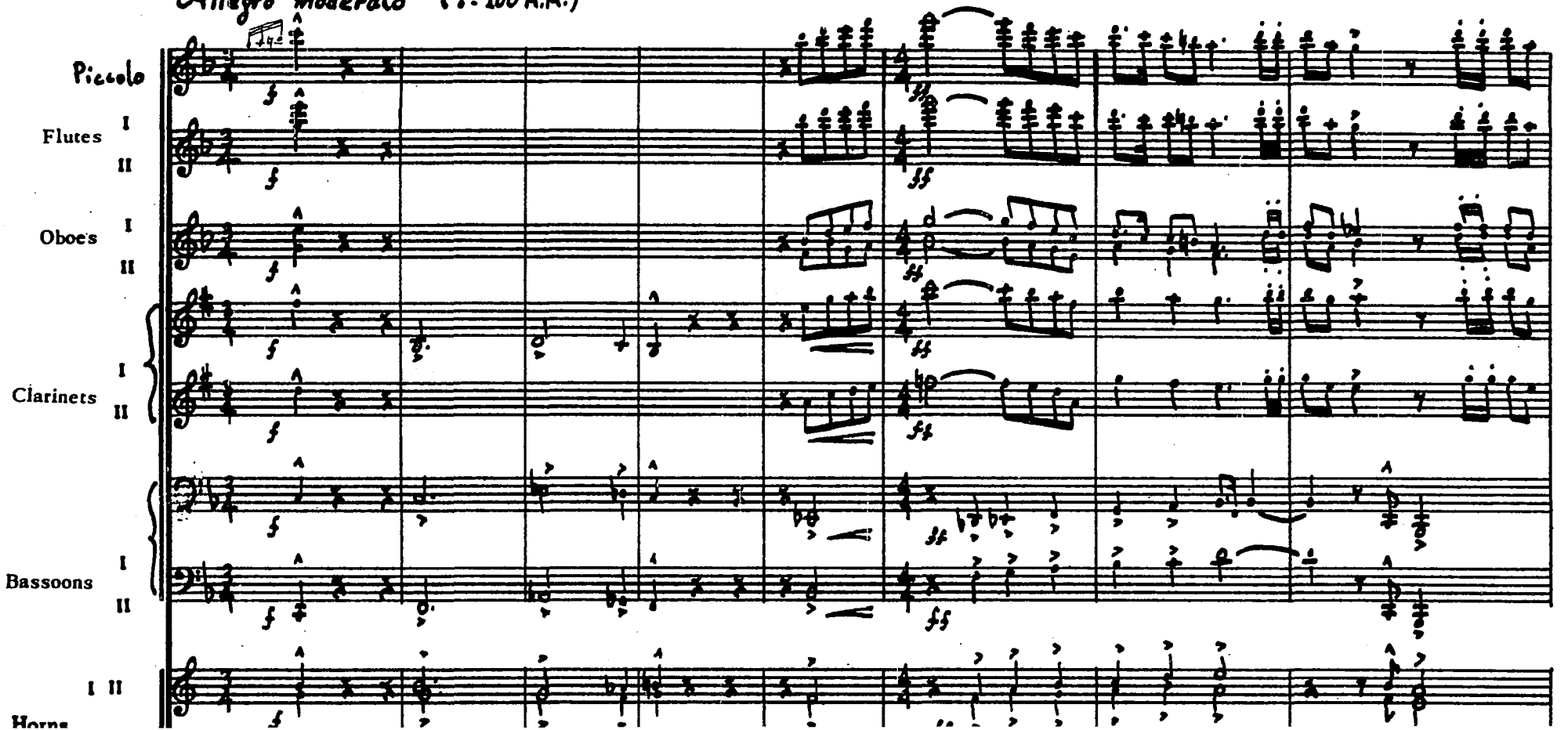

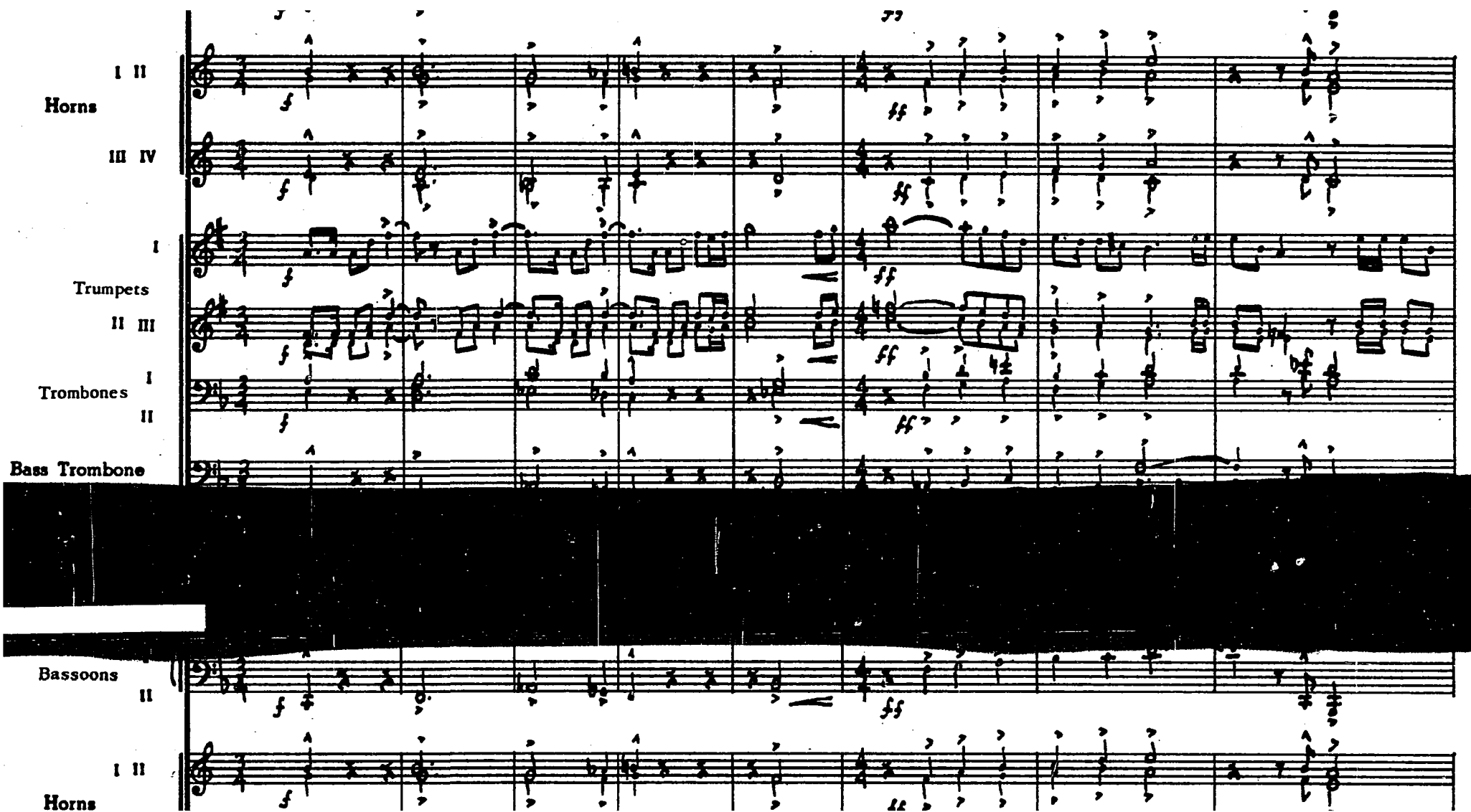
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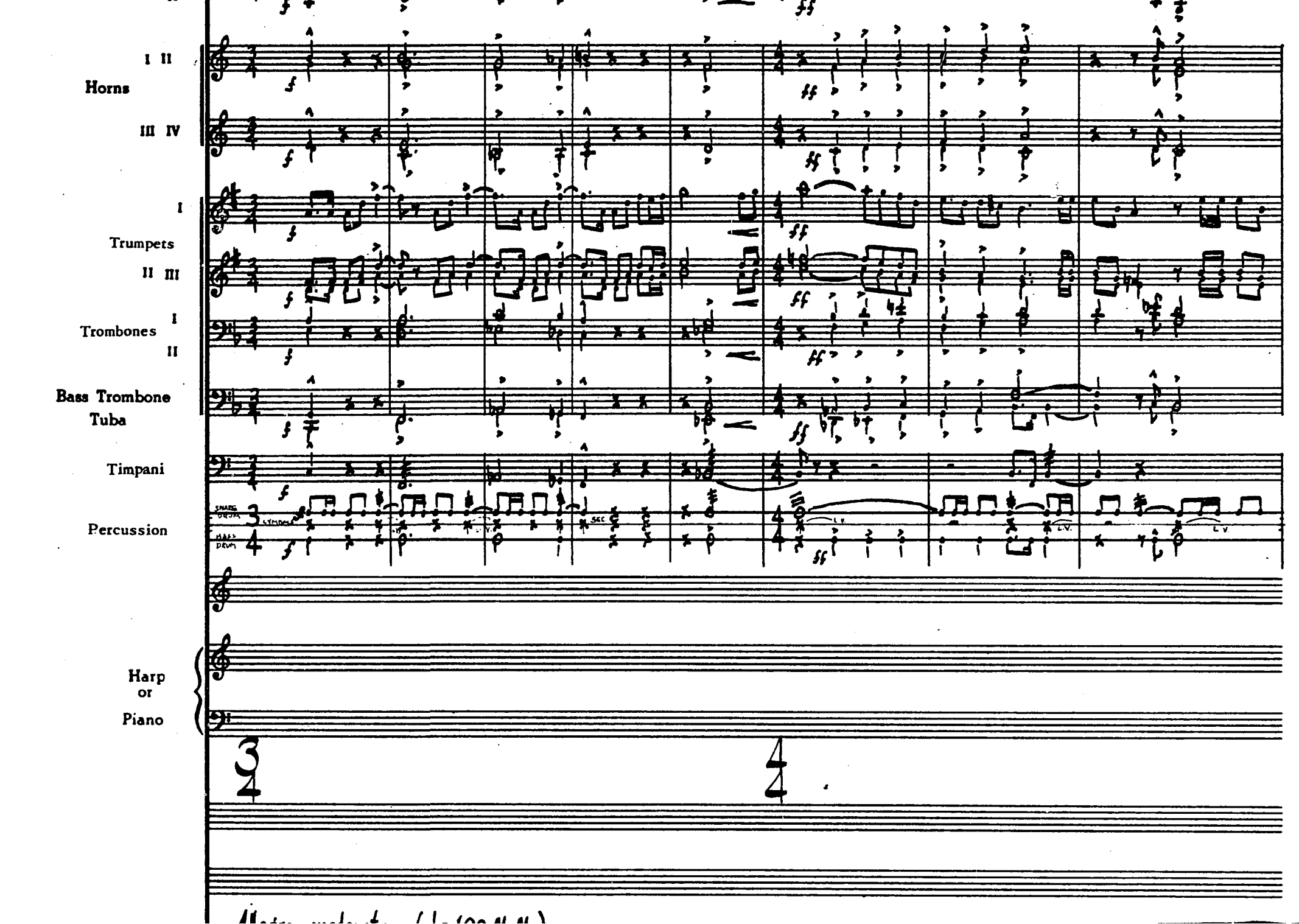
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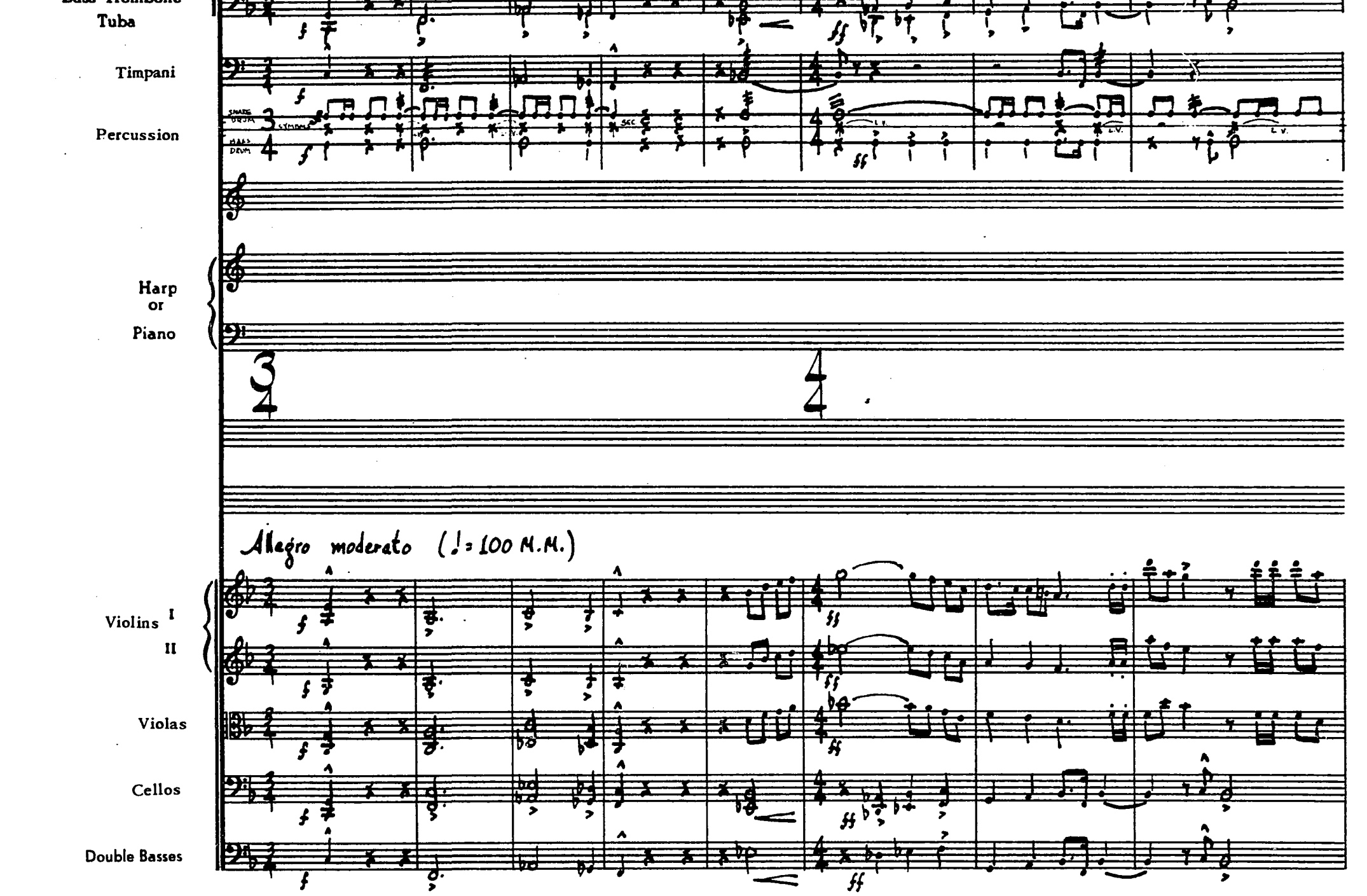

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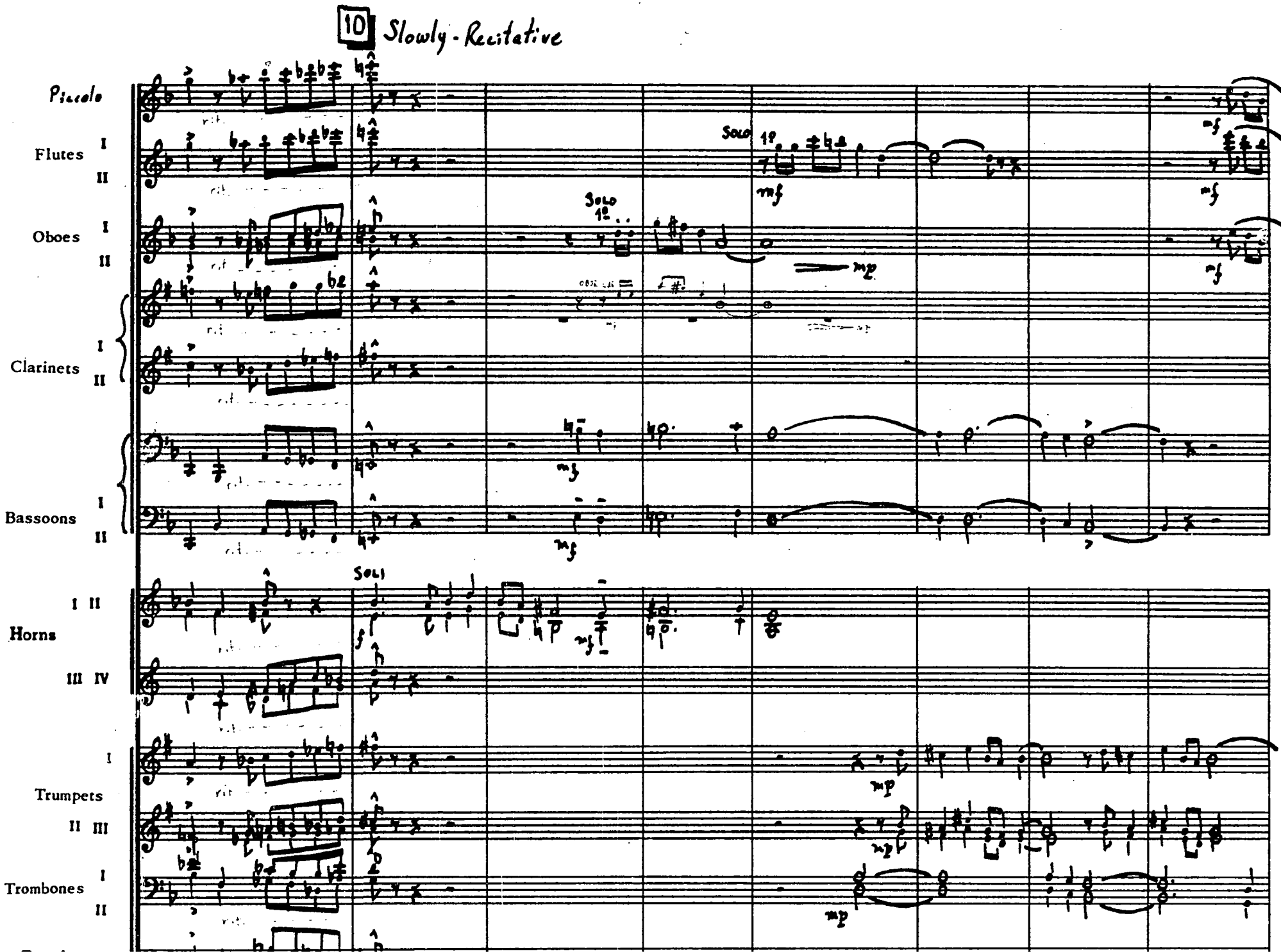
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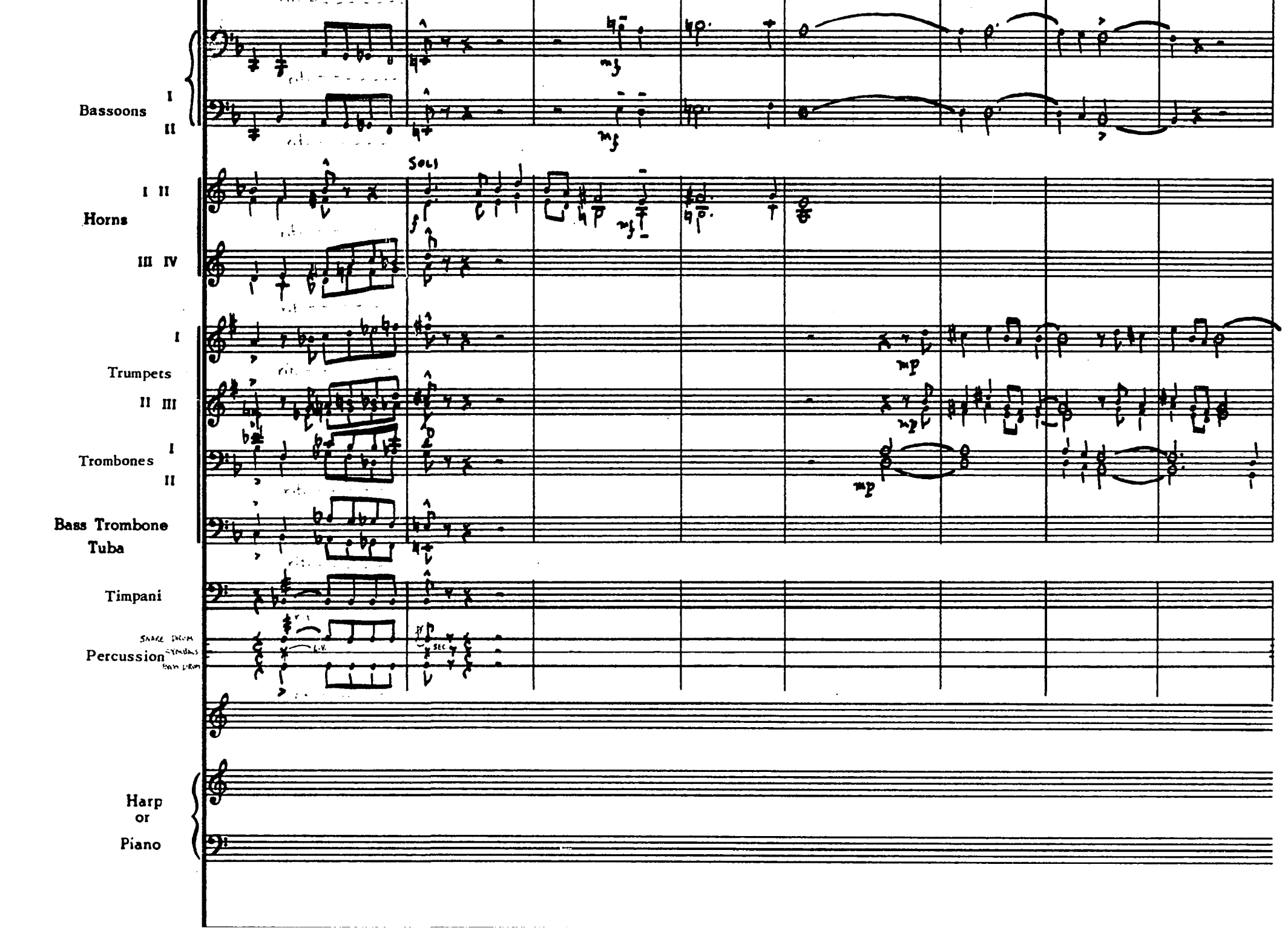
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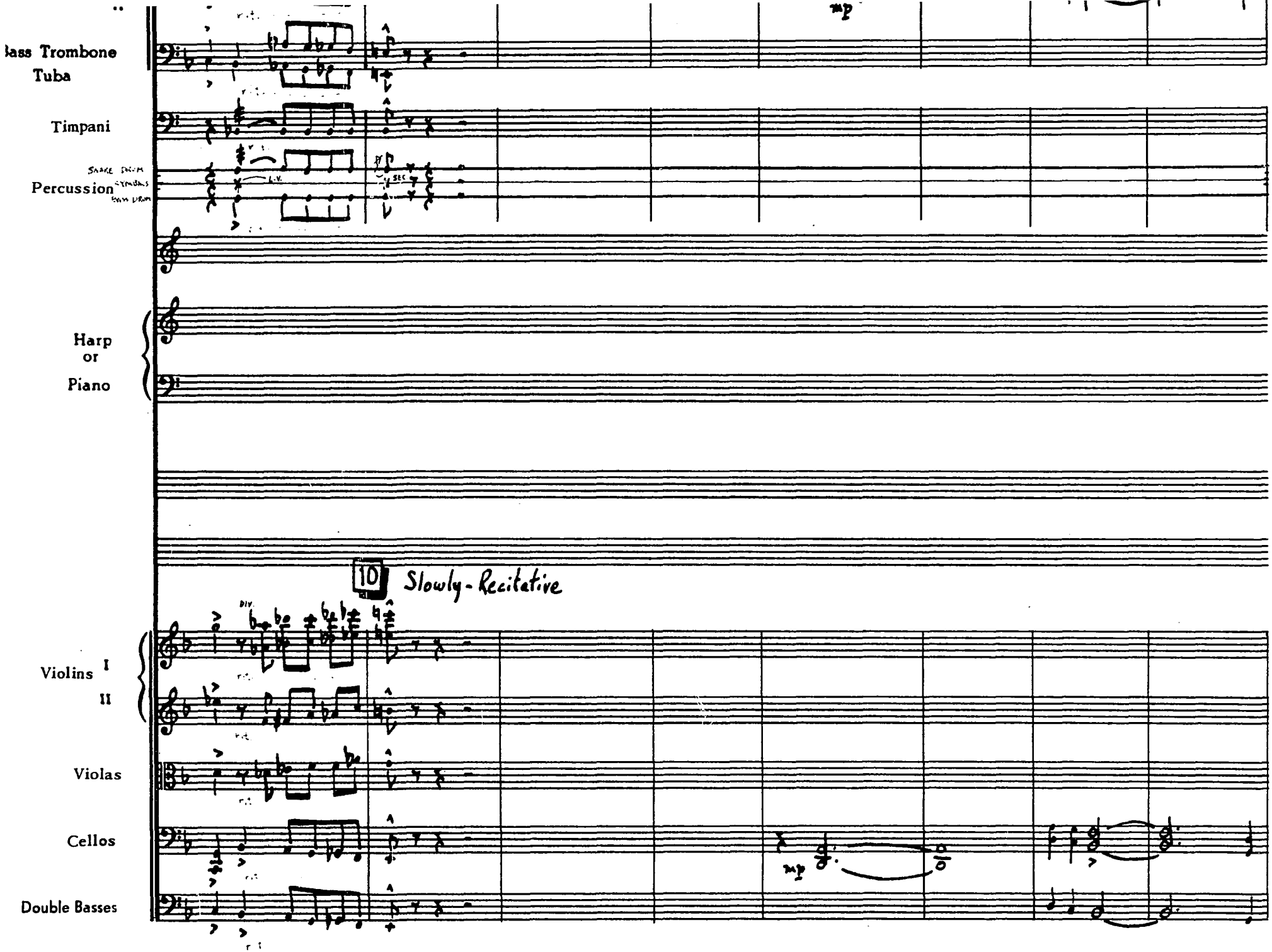
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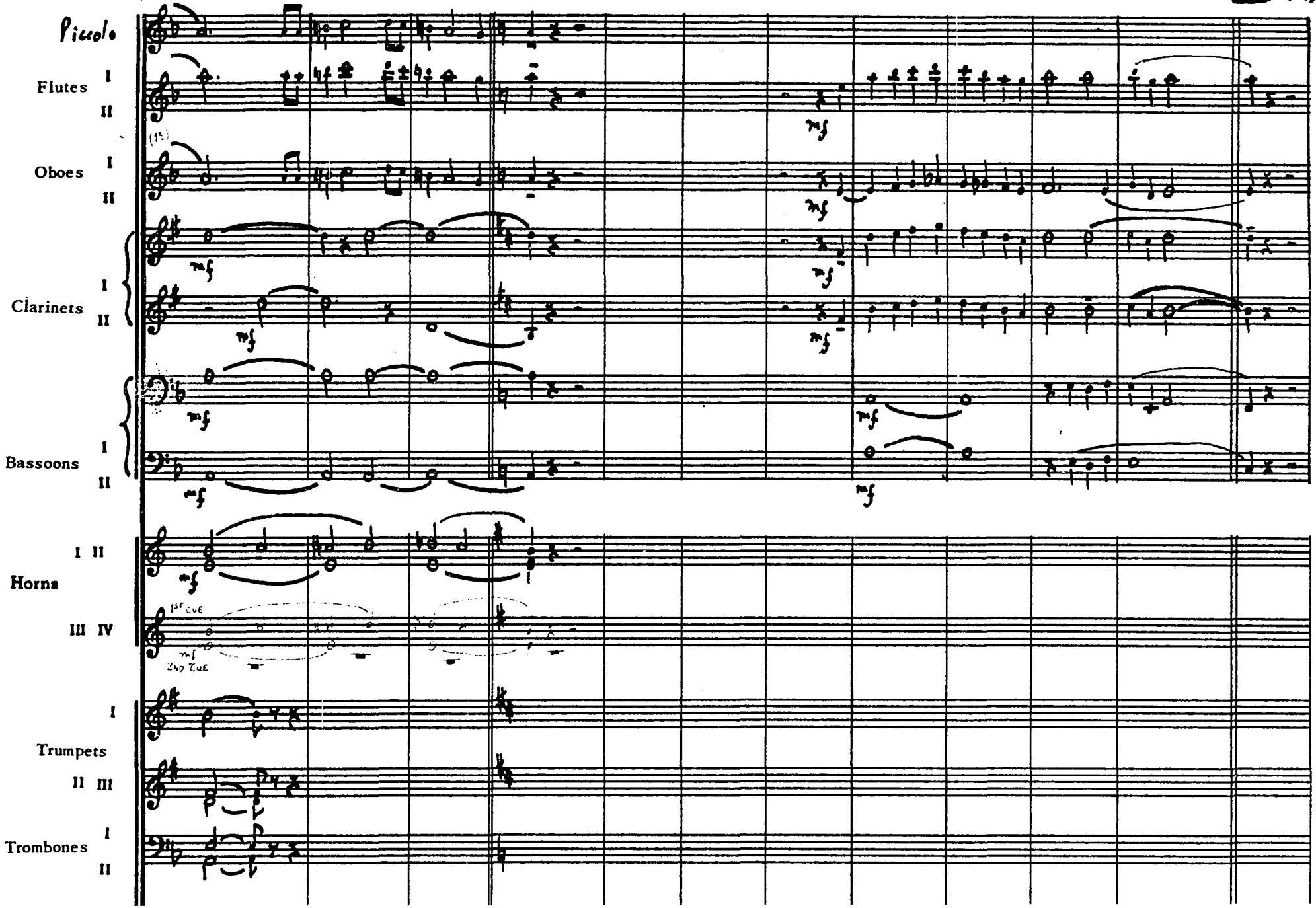

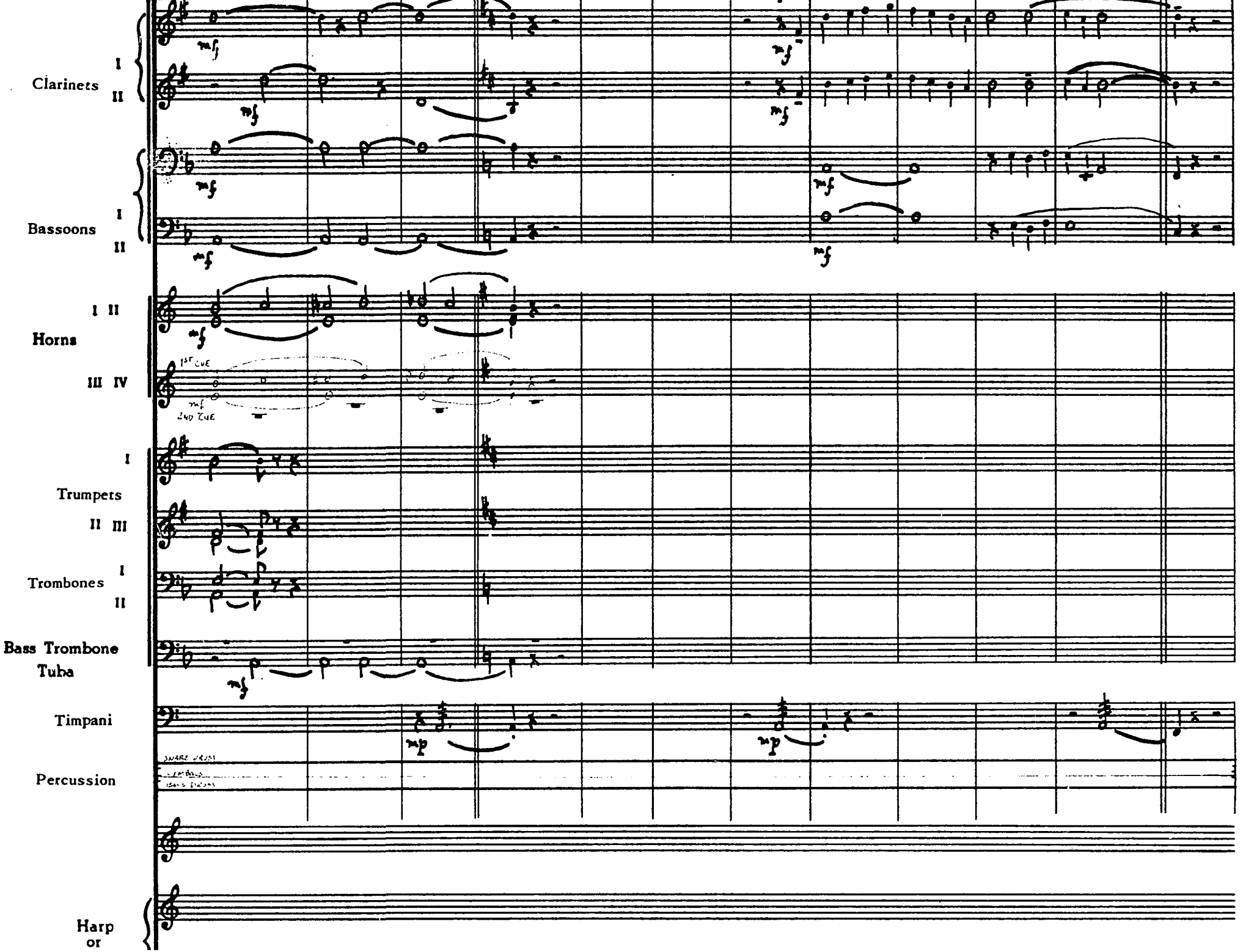
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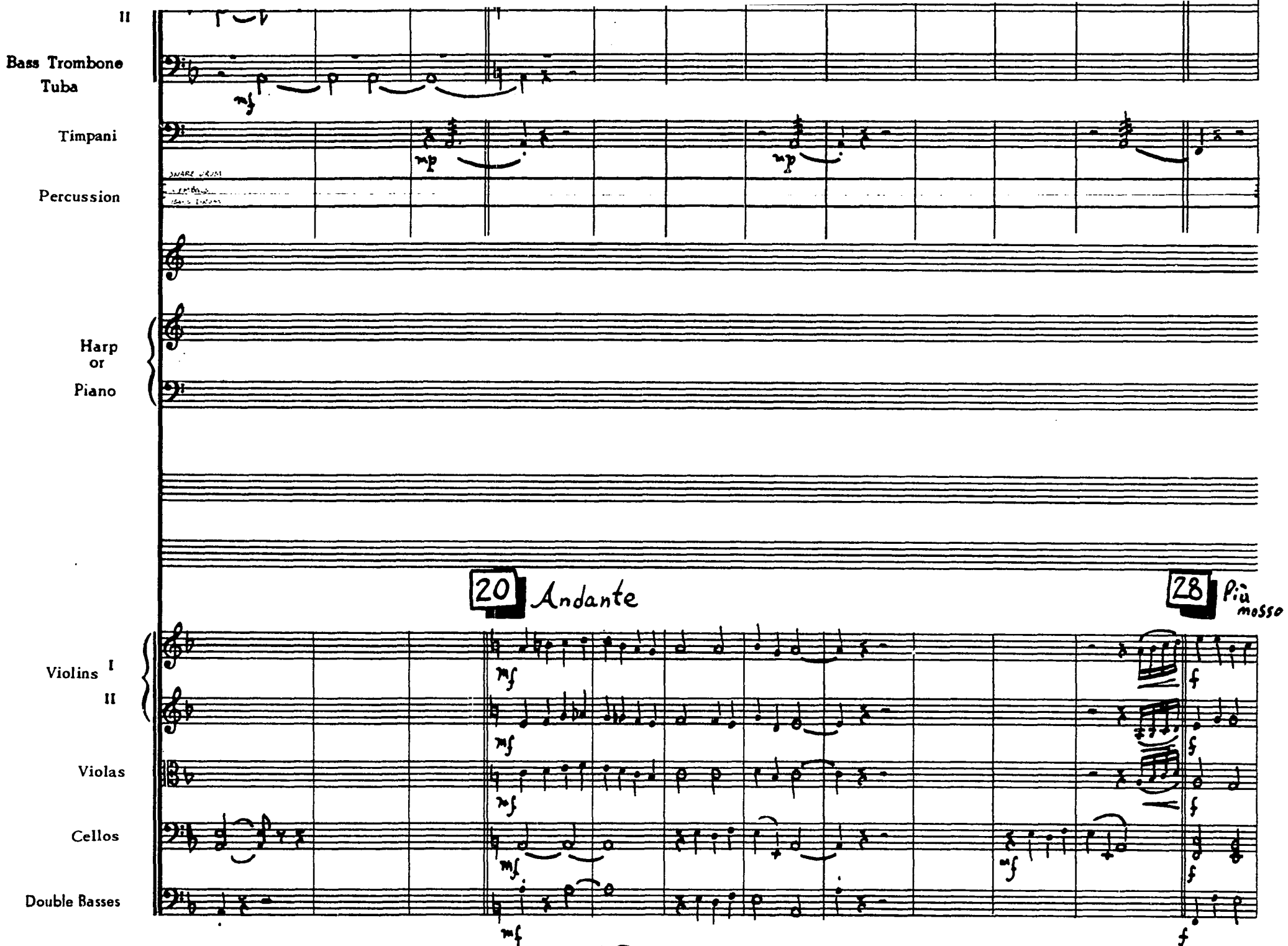
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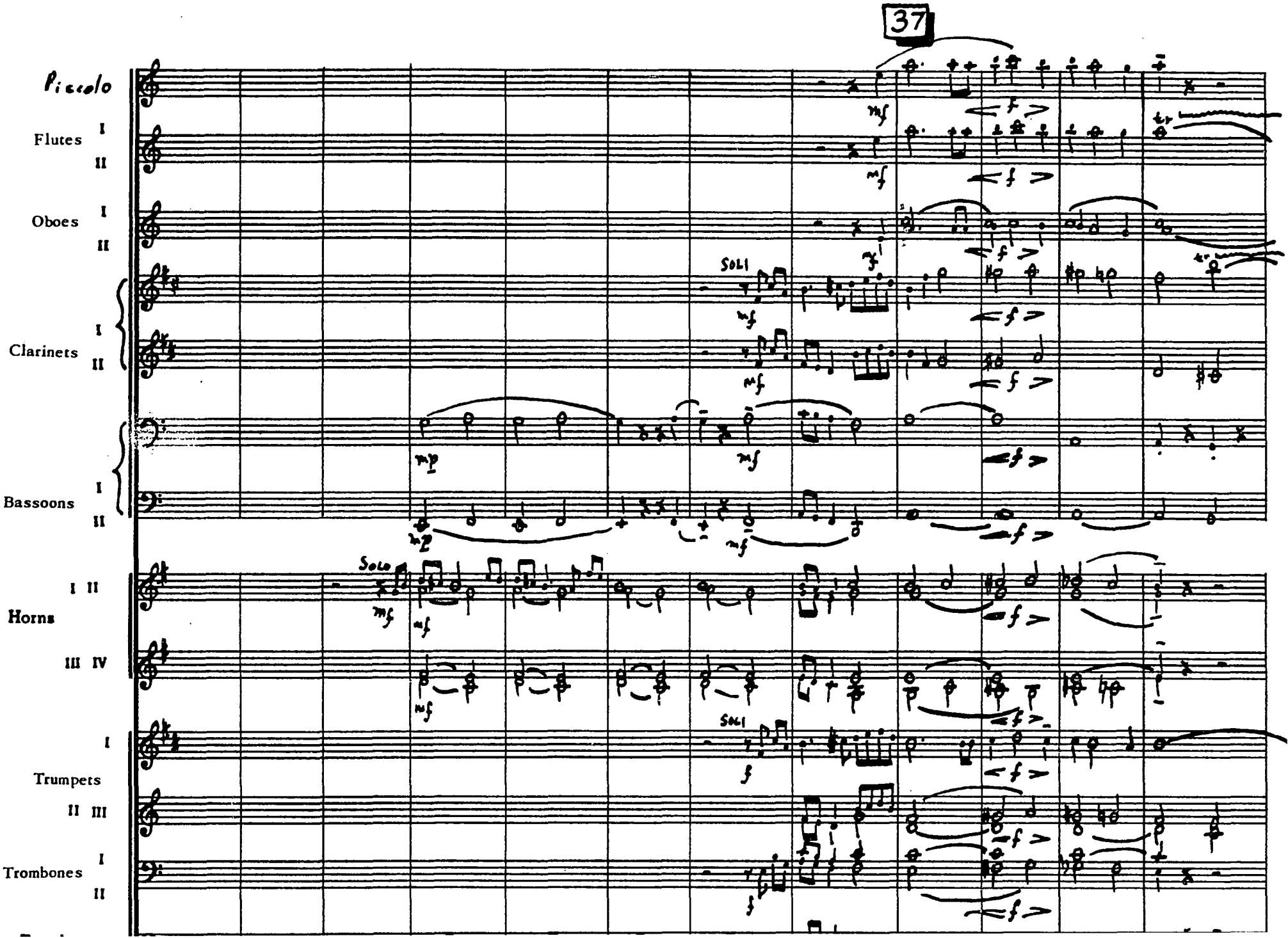
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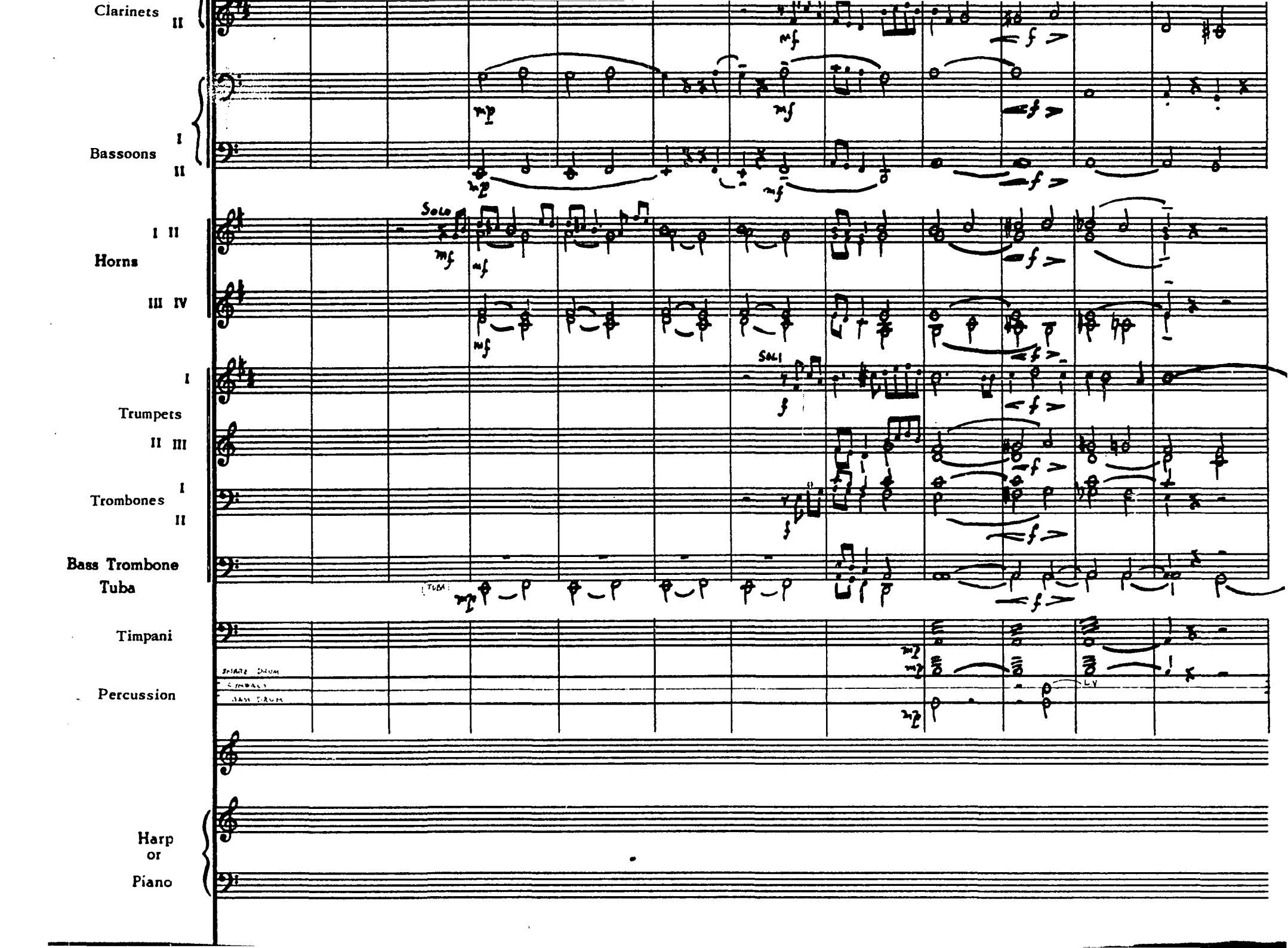
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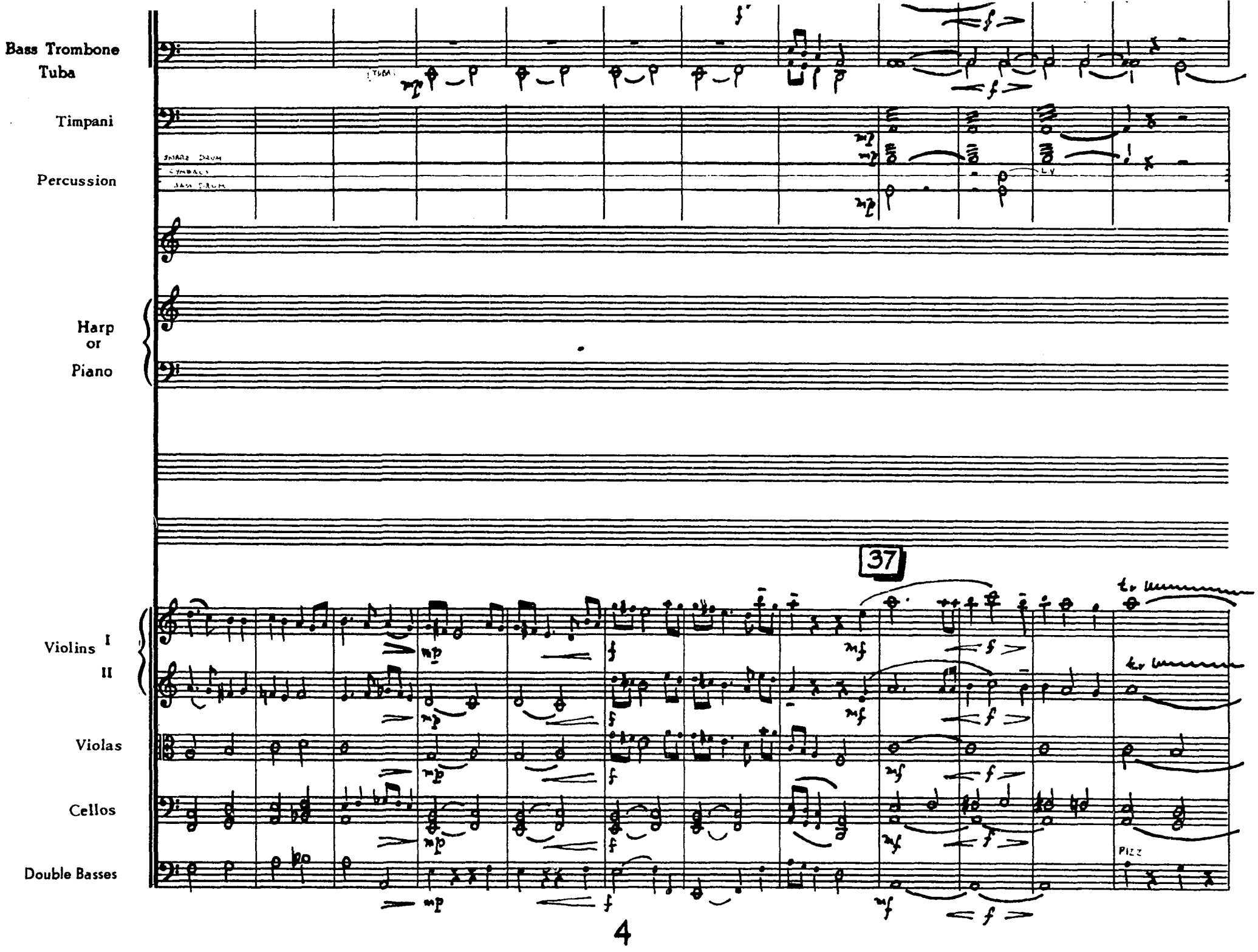
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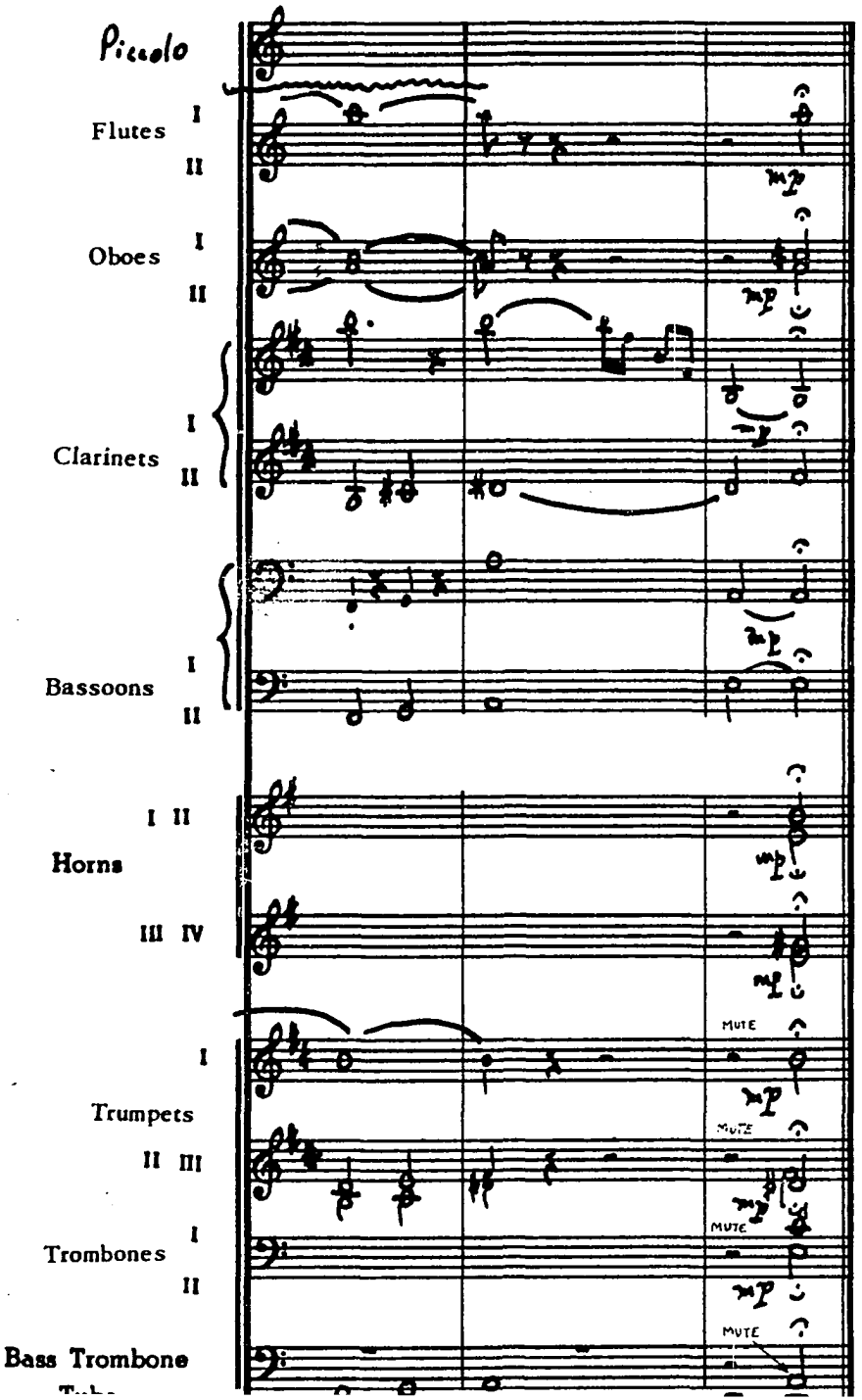
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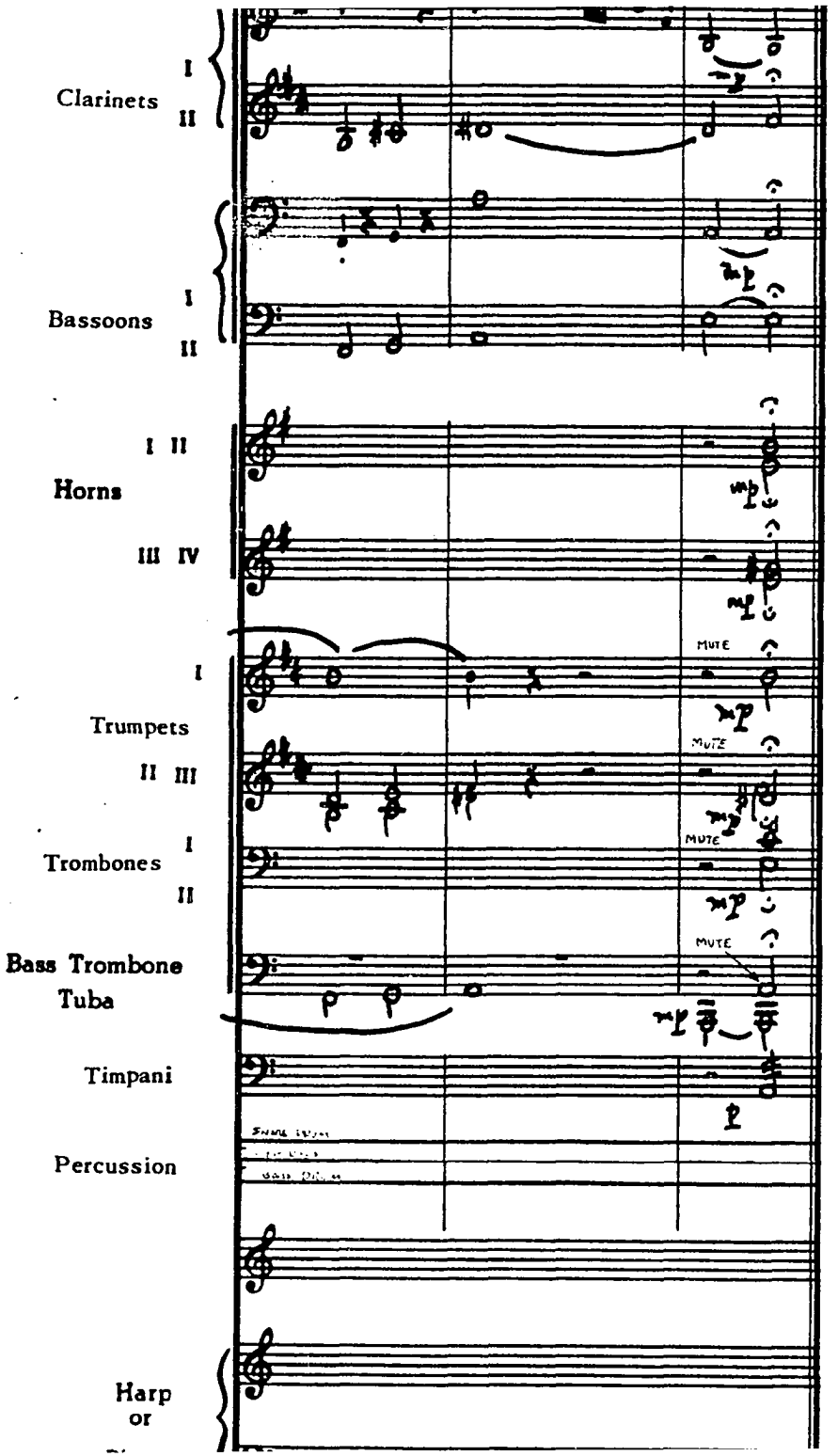
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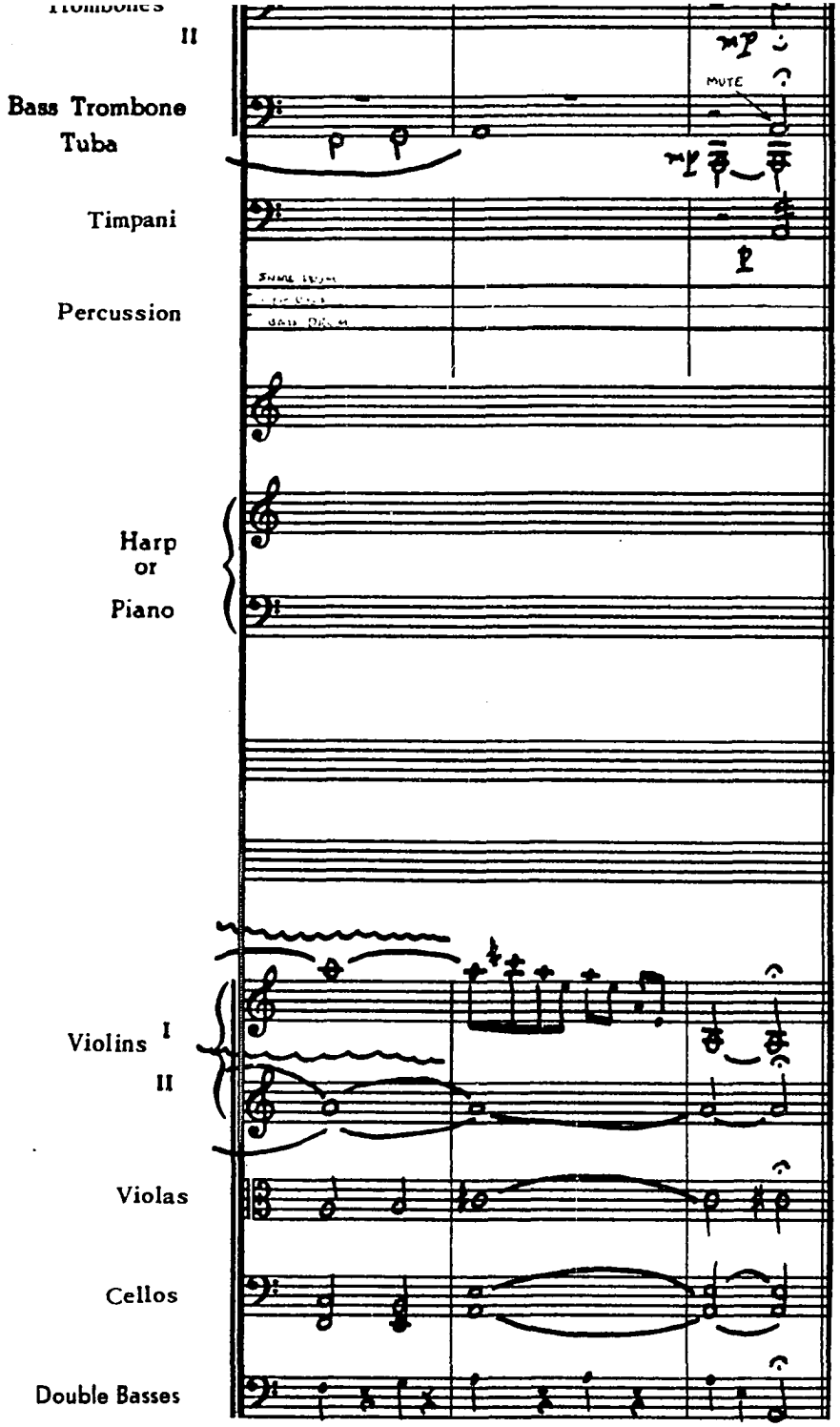
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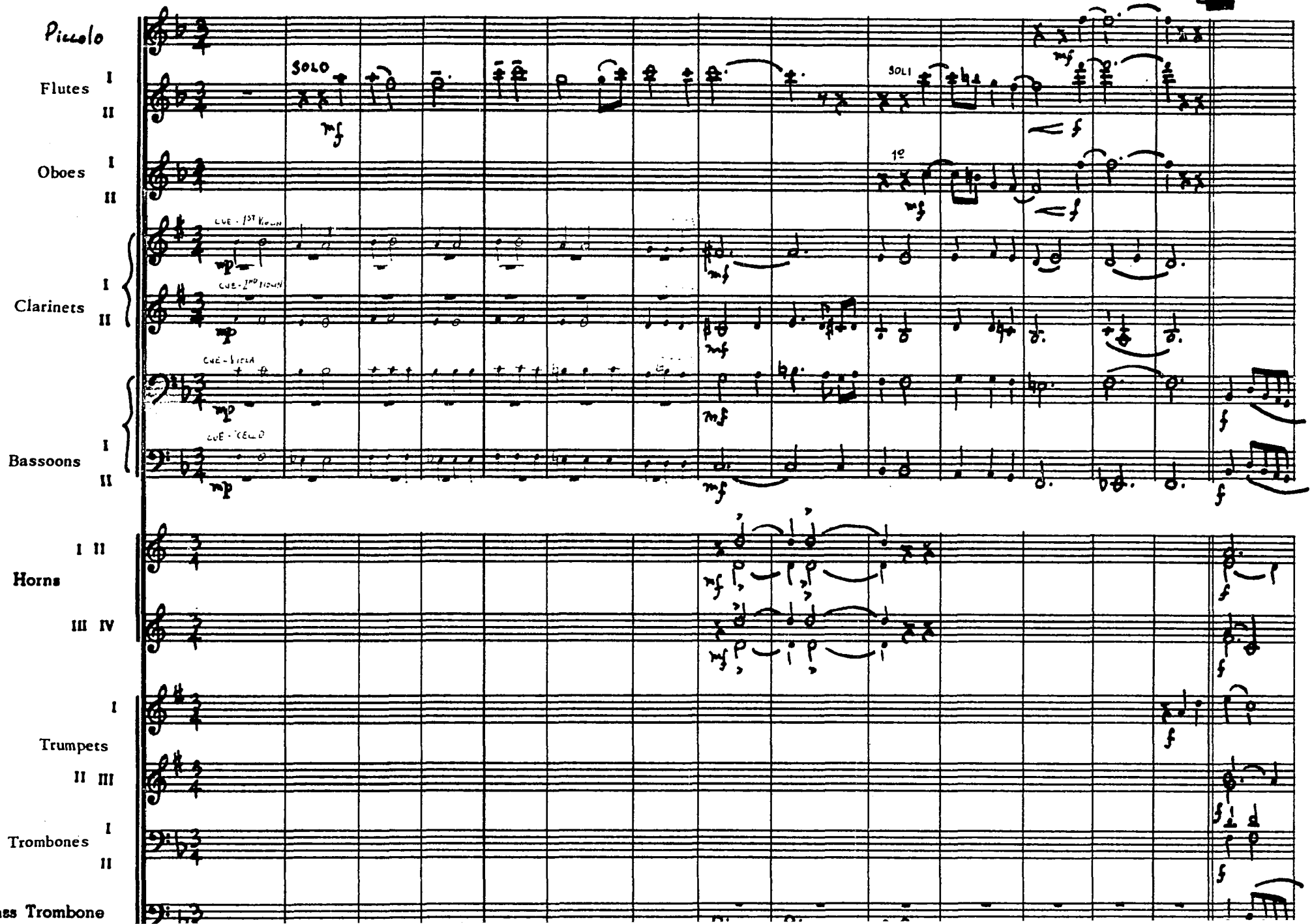

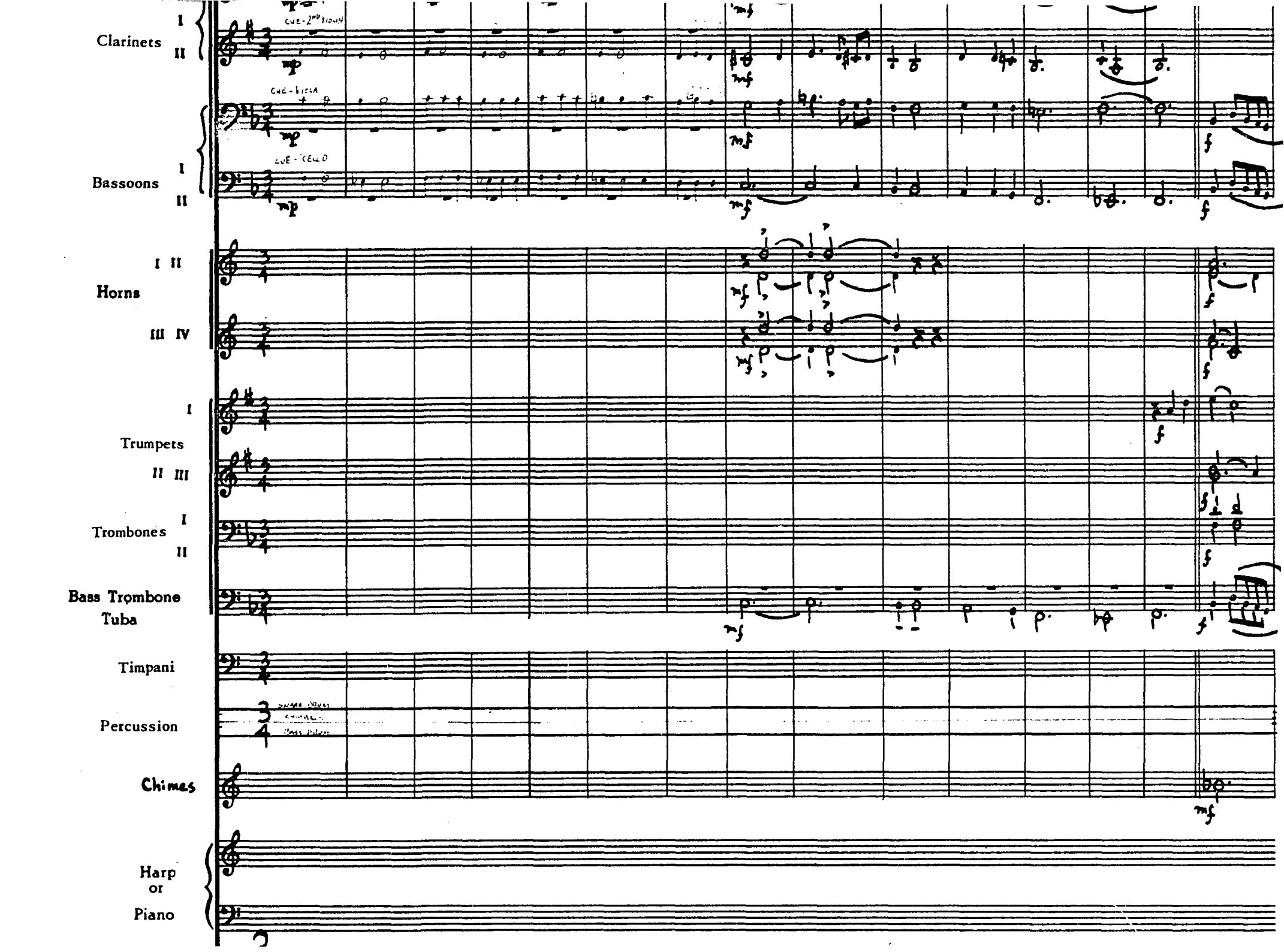
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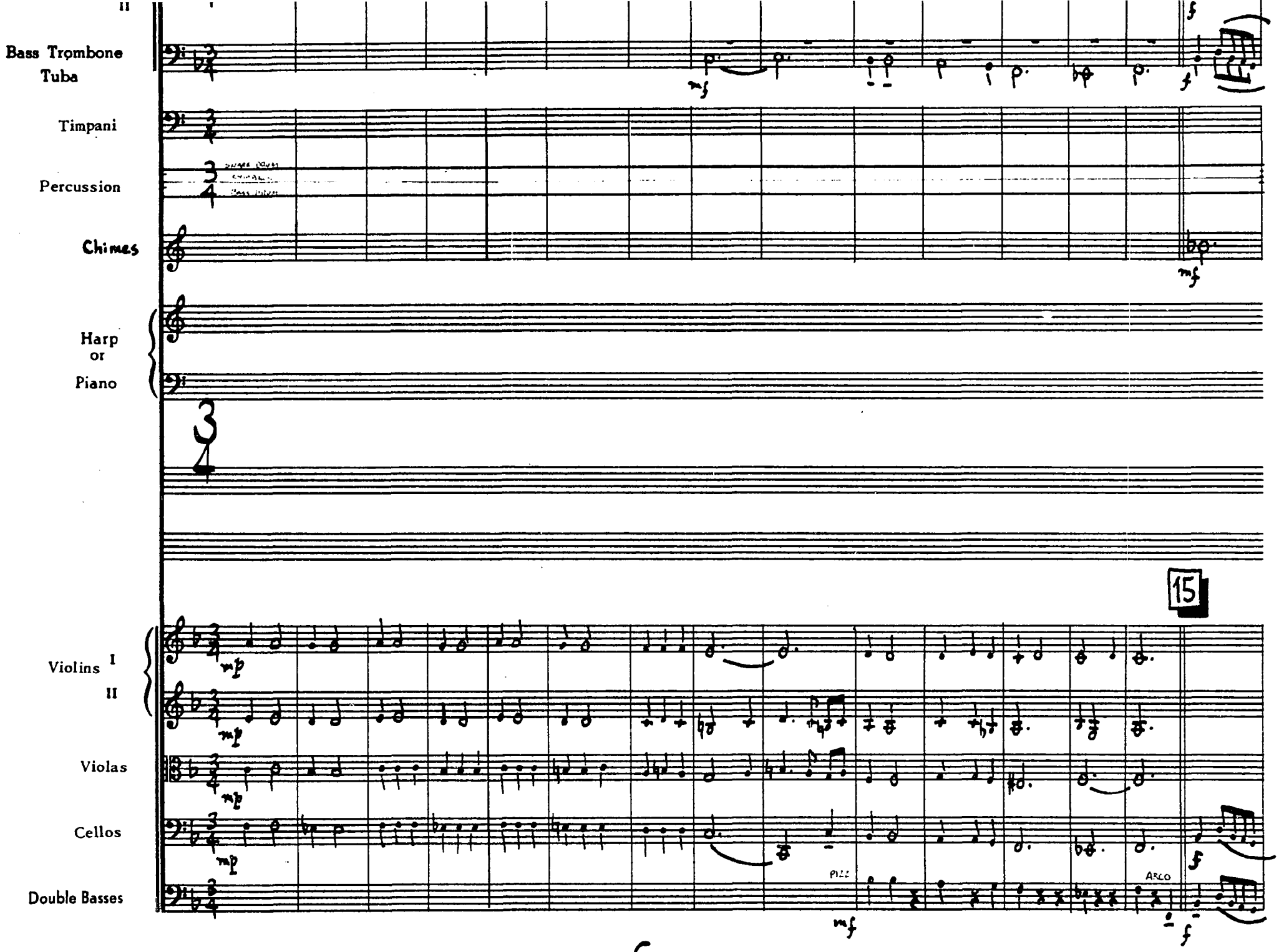
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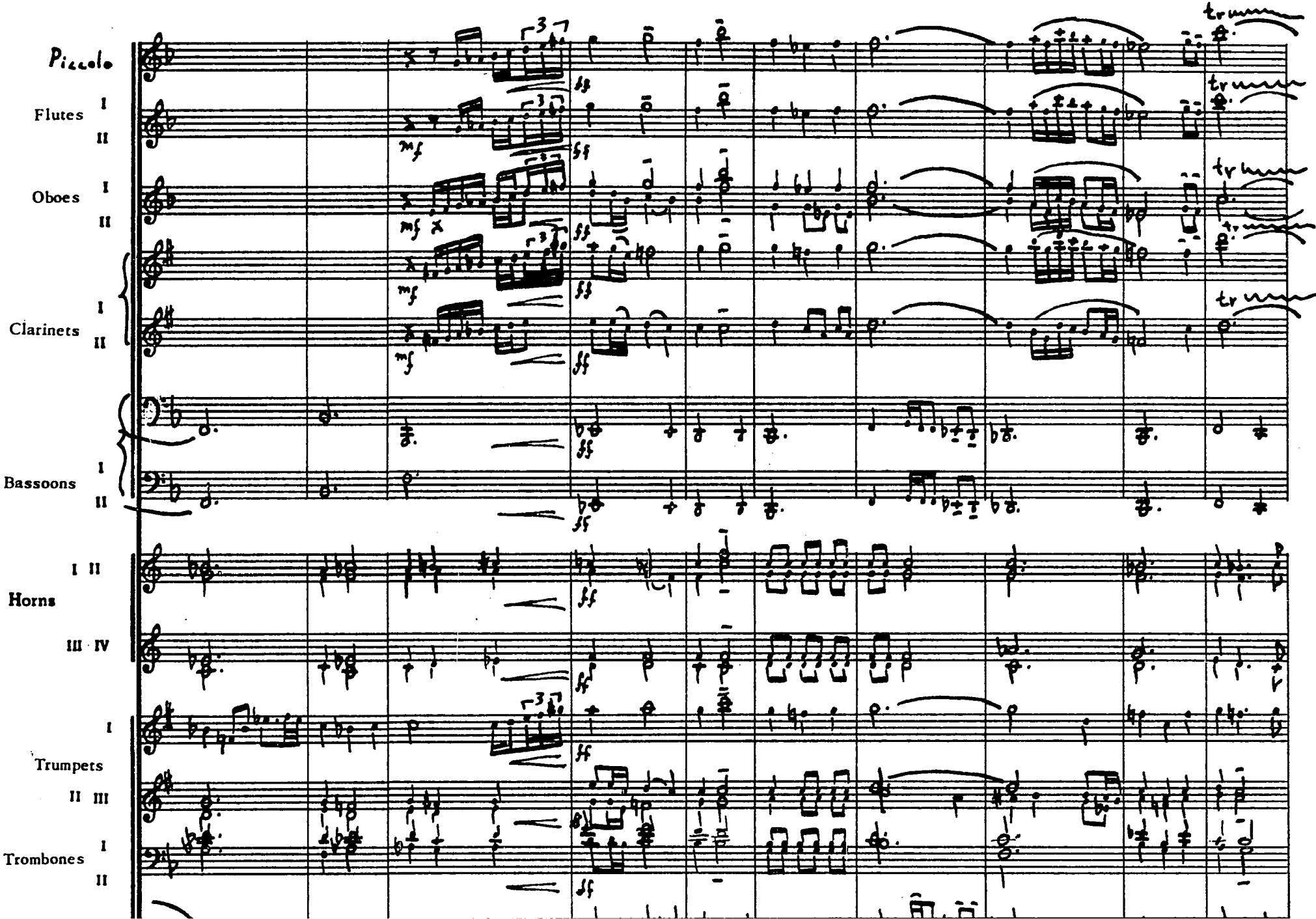
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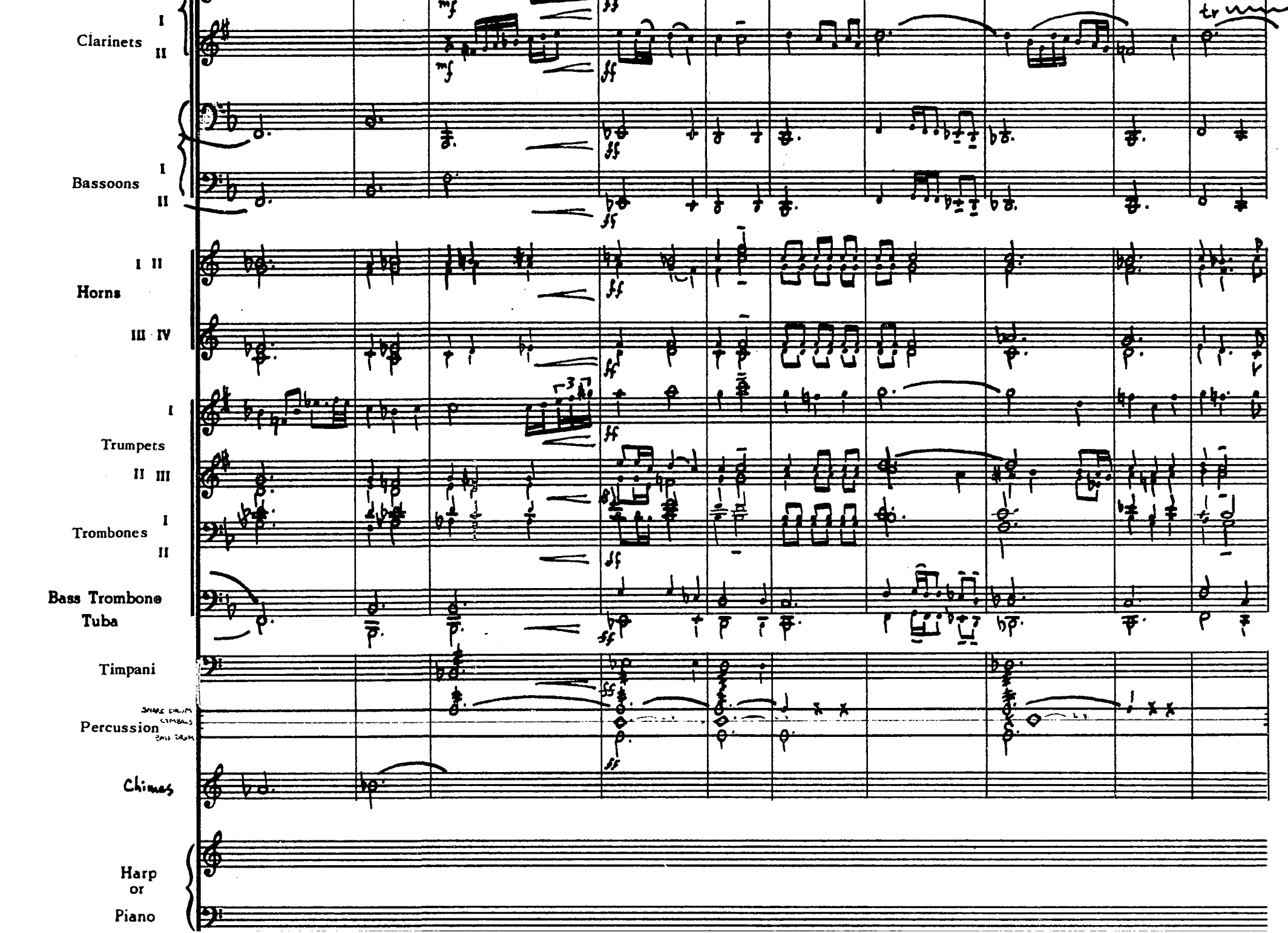
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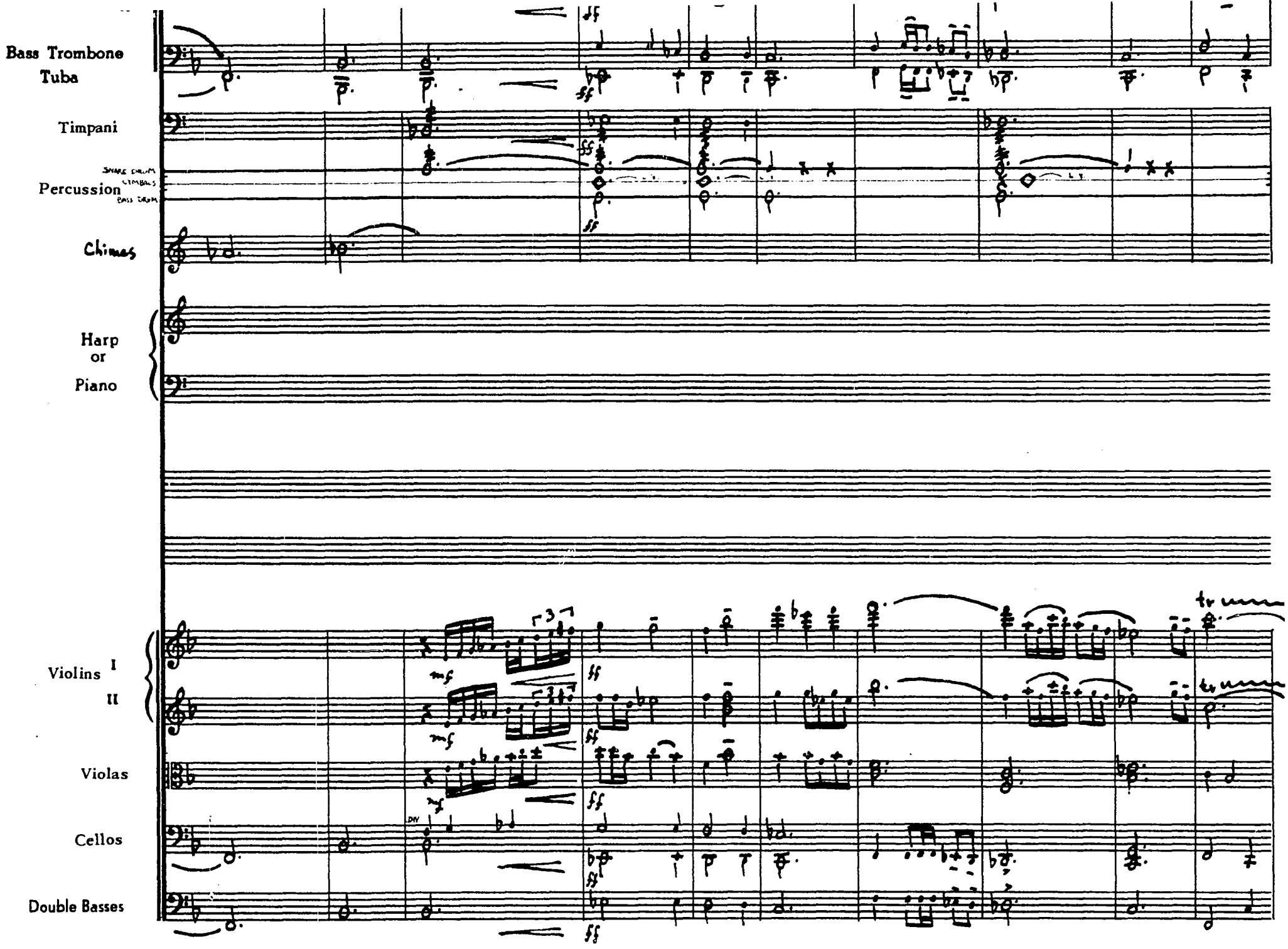
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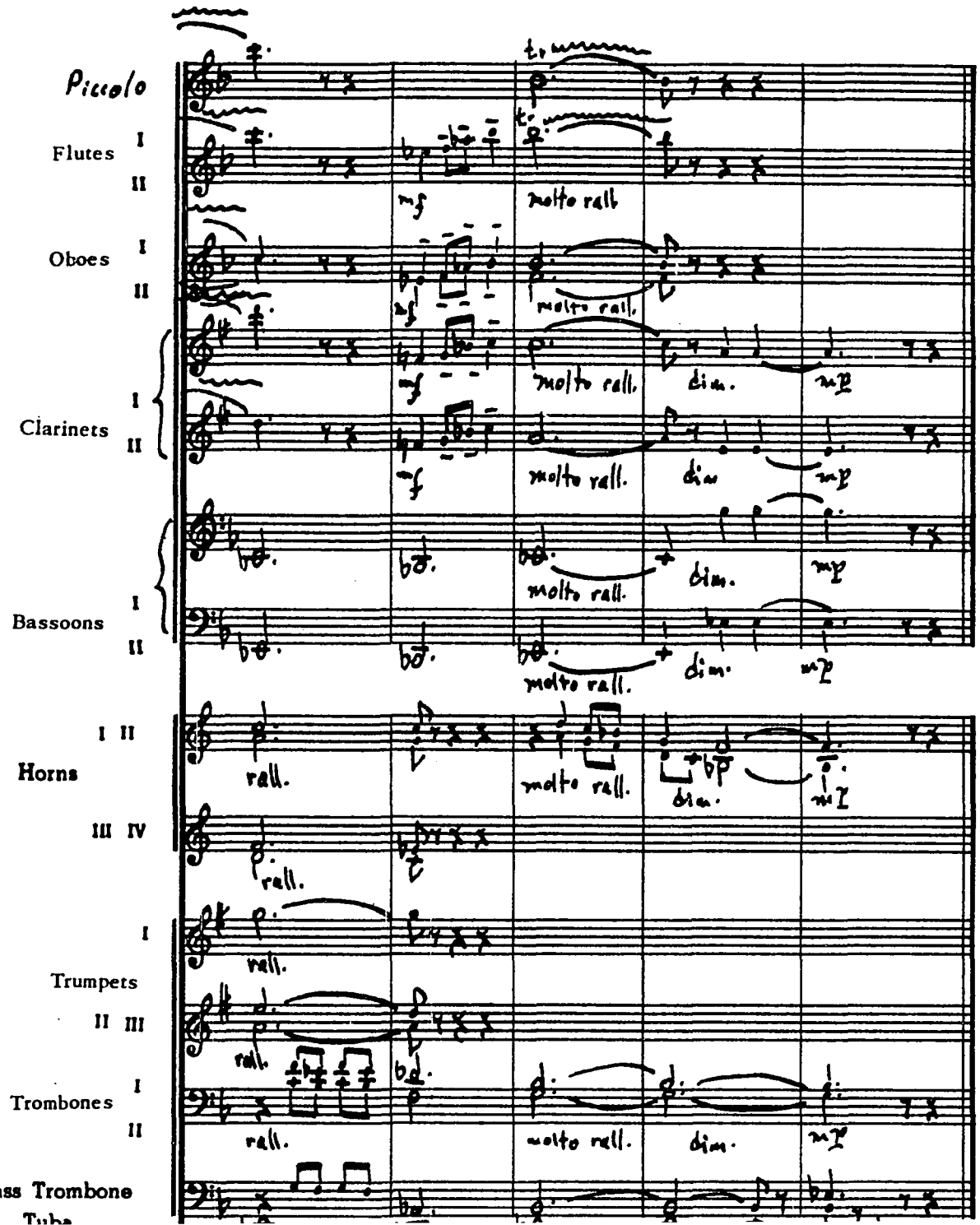
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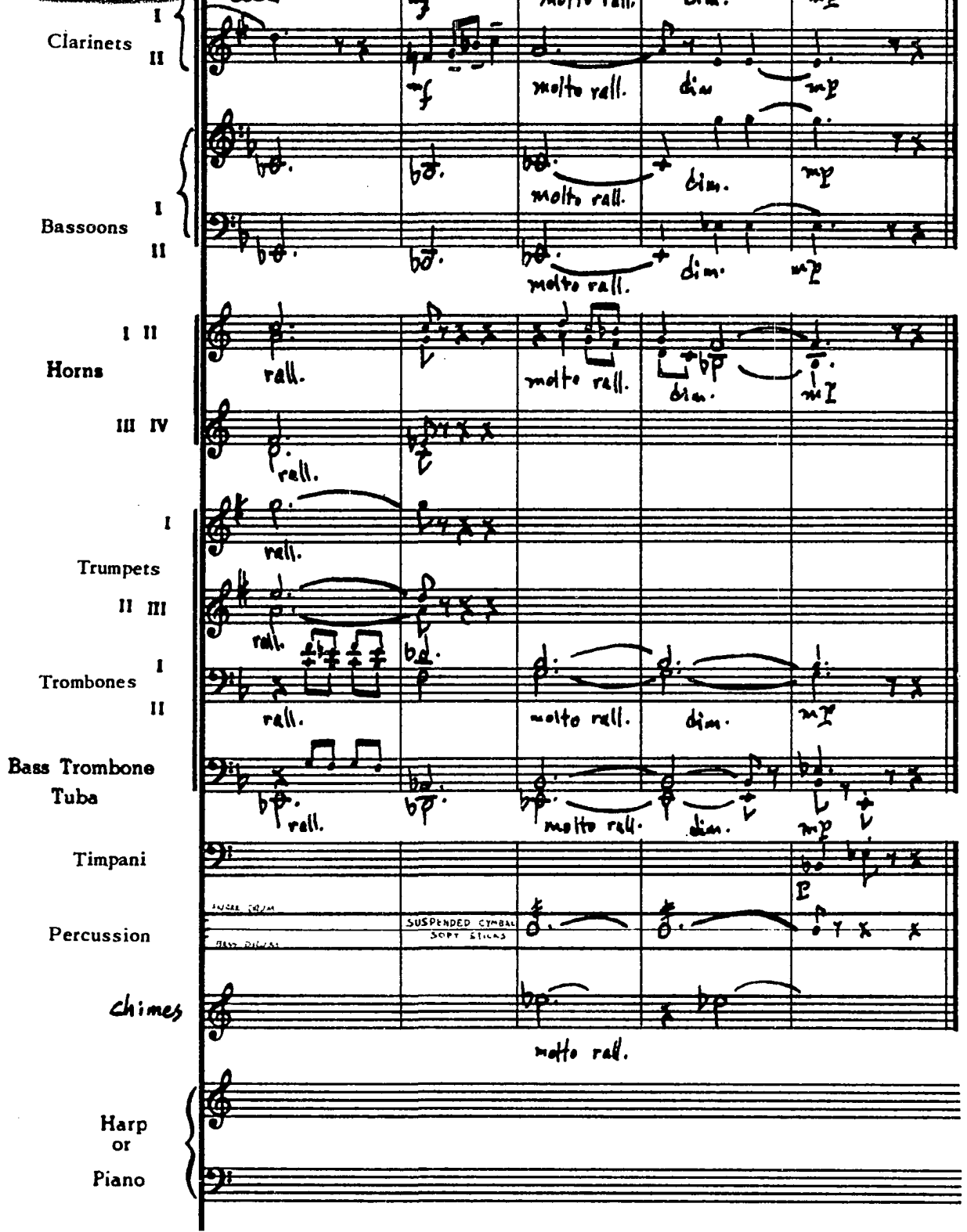
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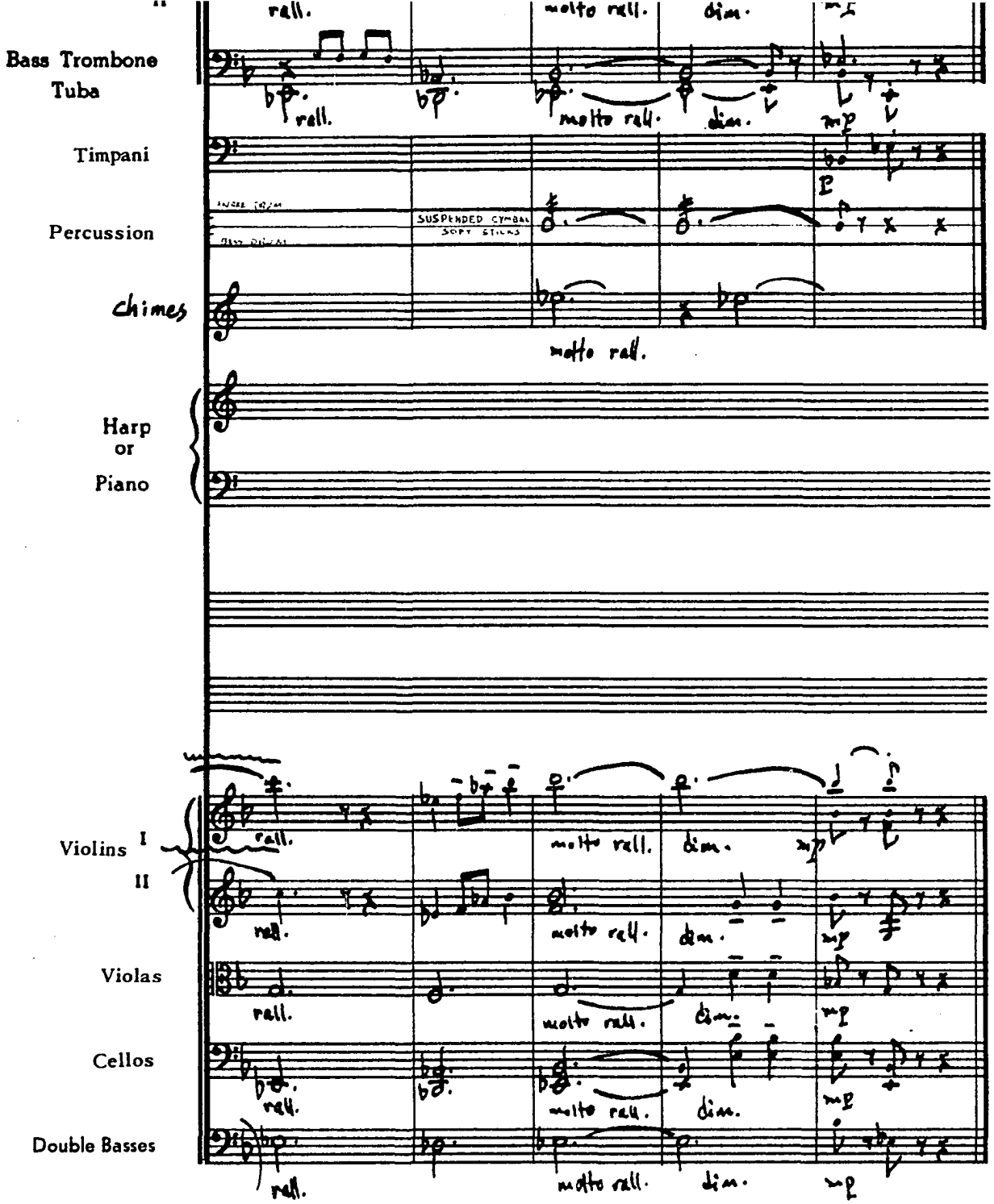
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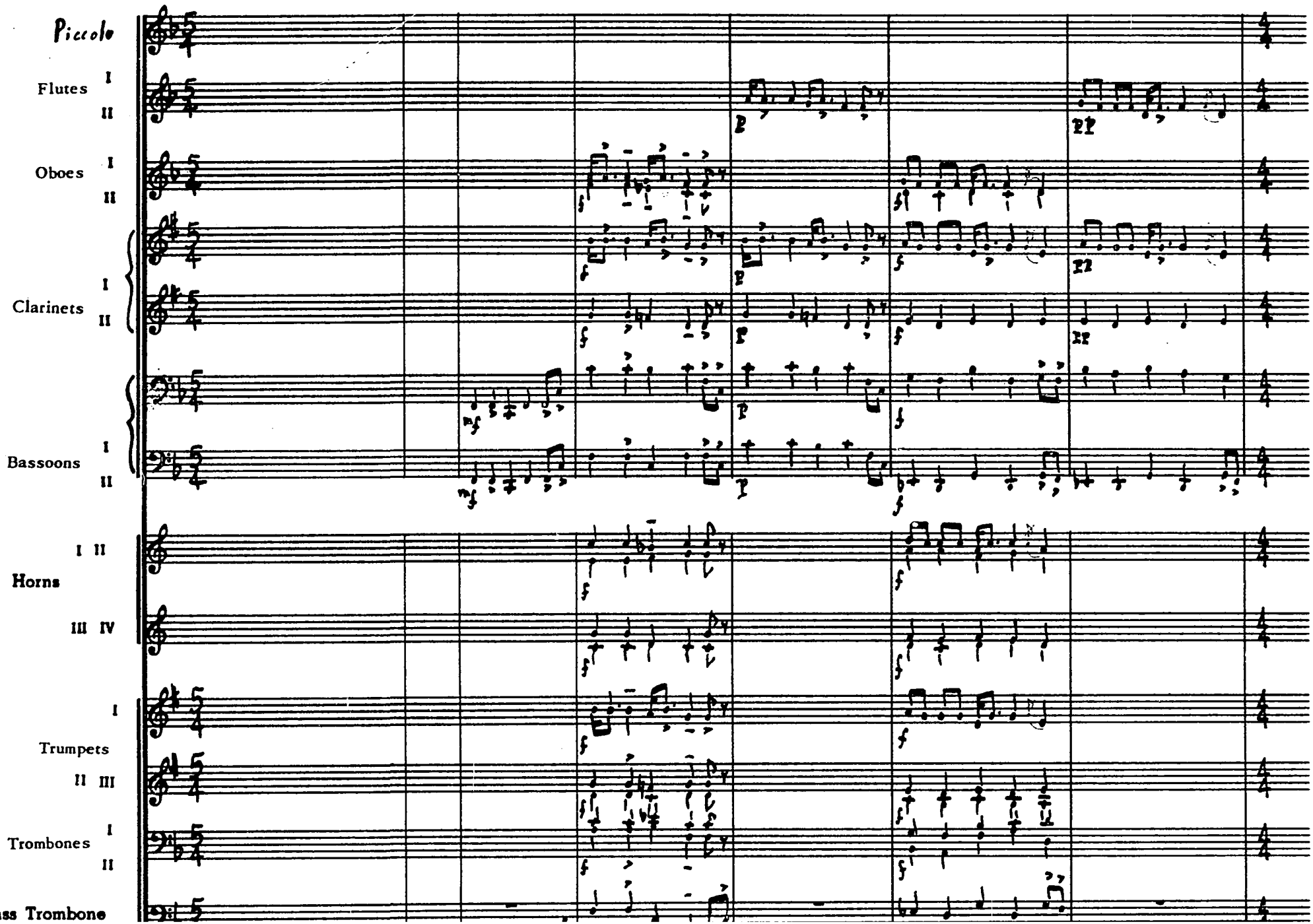
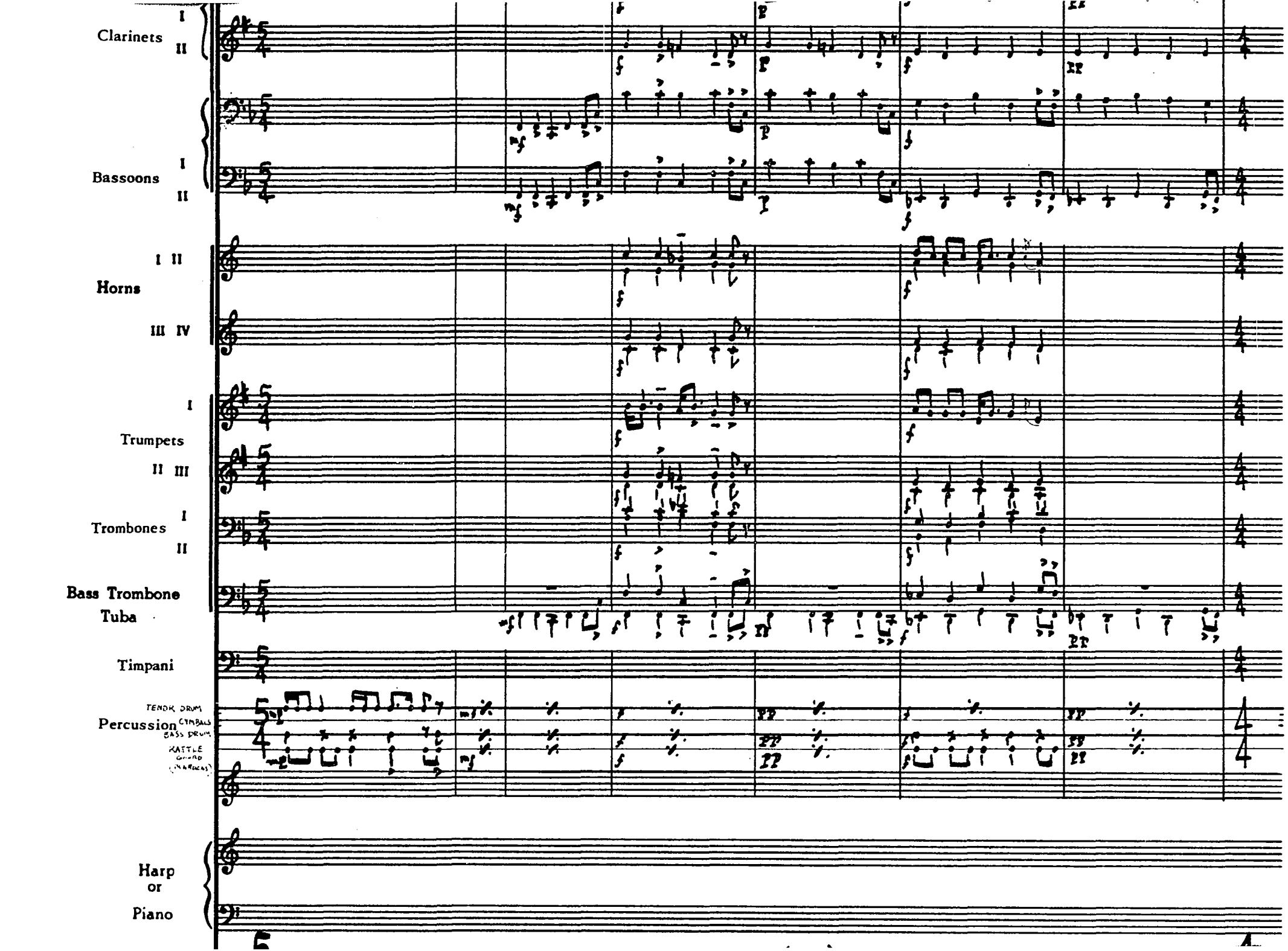
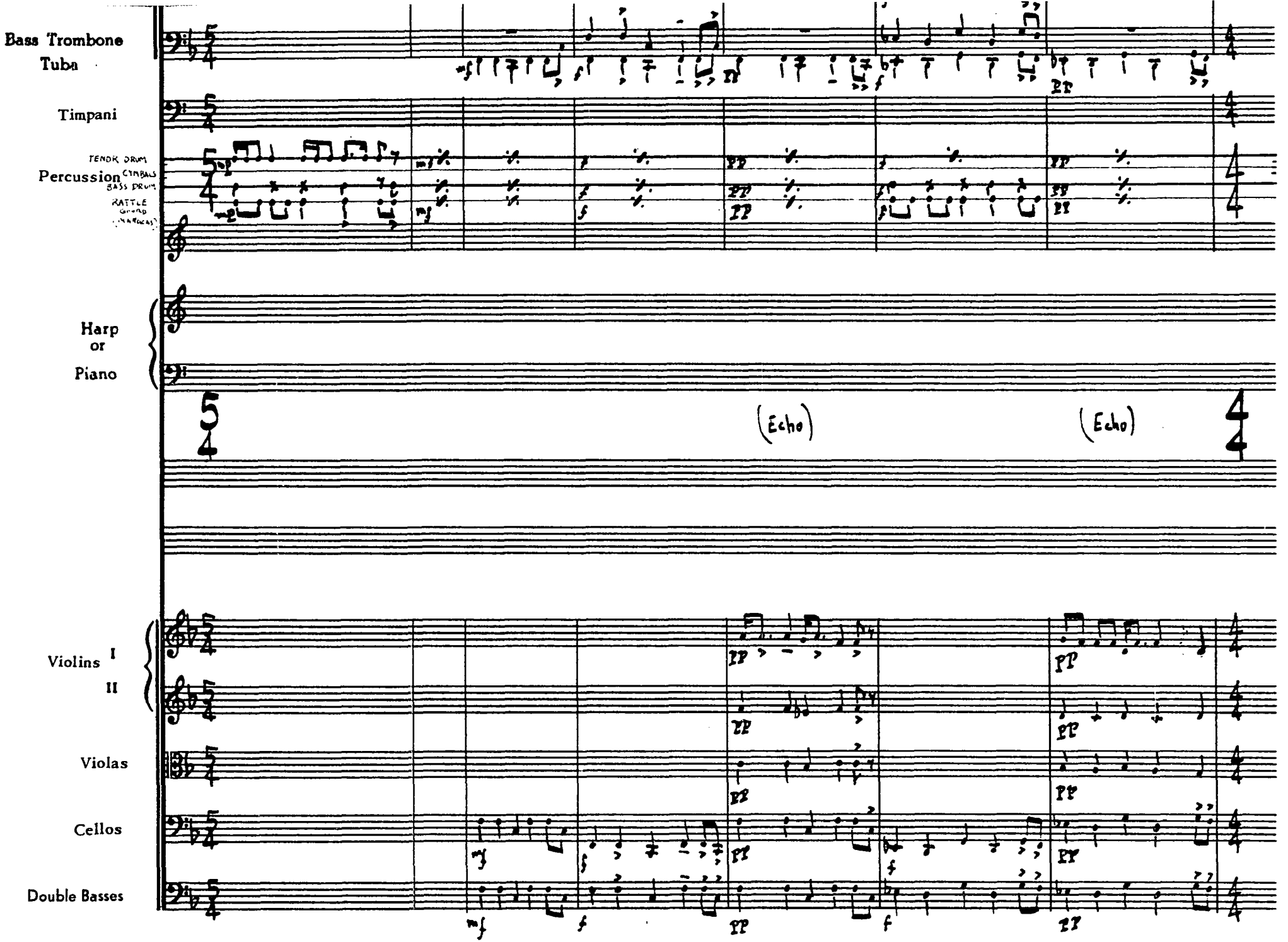
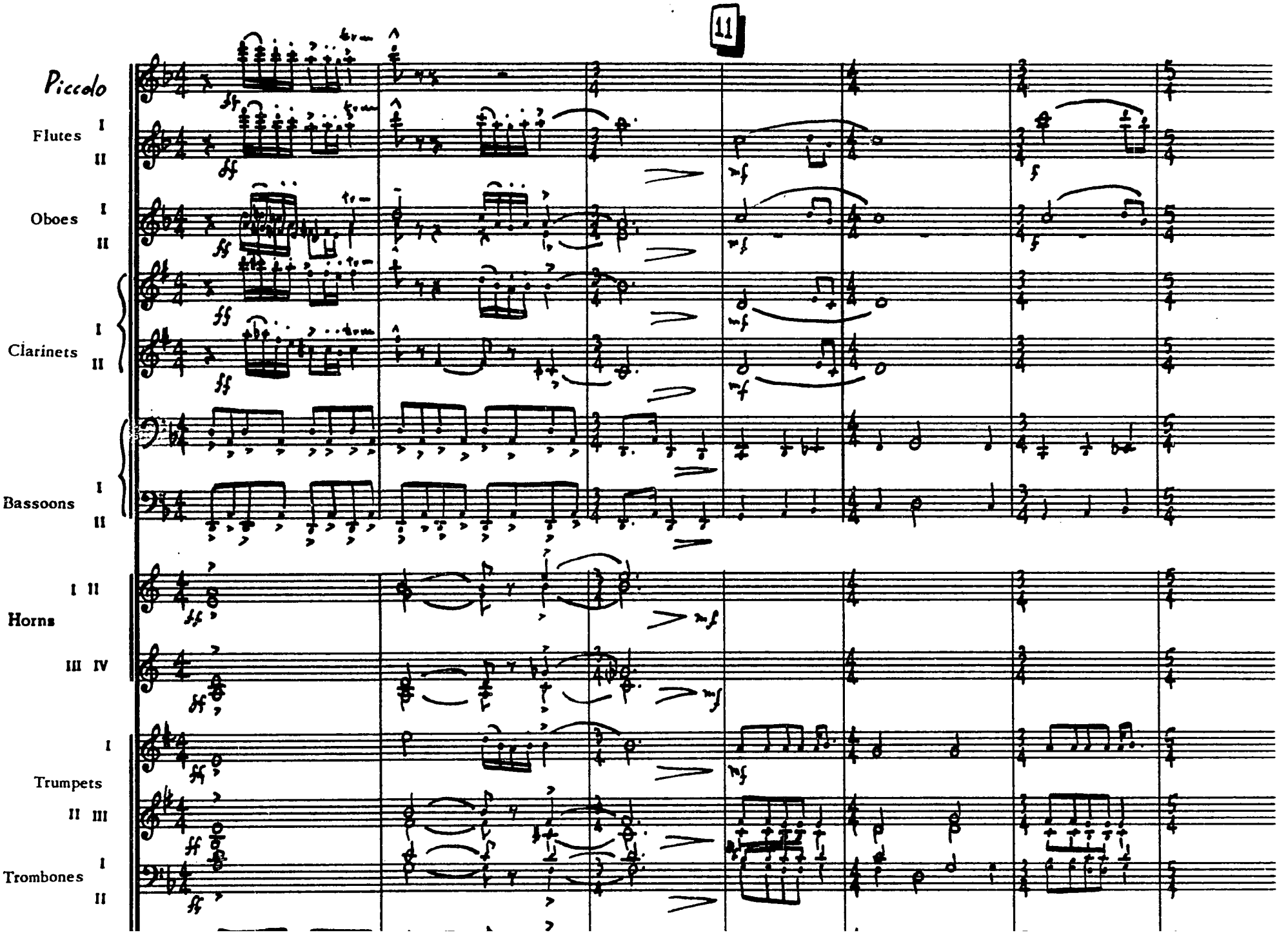
SOFT STICKS
Chimes
Harp
or
Piano
Violins I
II
Violas
Cellos
Double Basses
rall.
molto rall.
dim.
mp

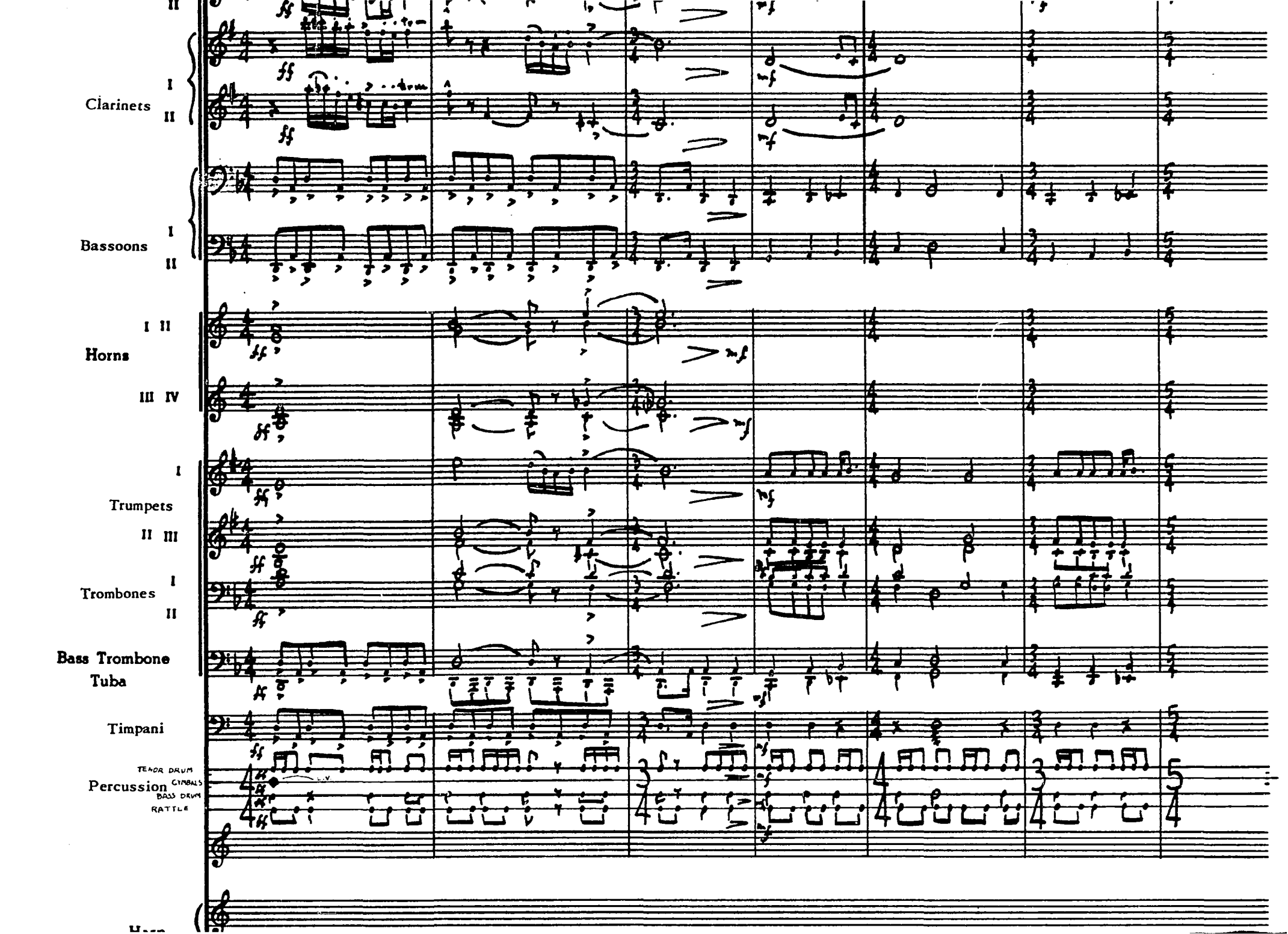
III. GHOST DANCE (ARAPAHO)

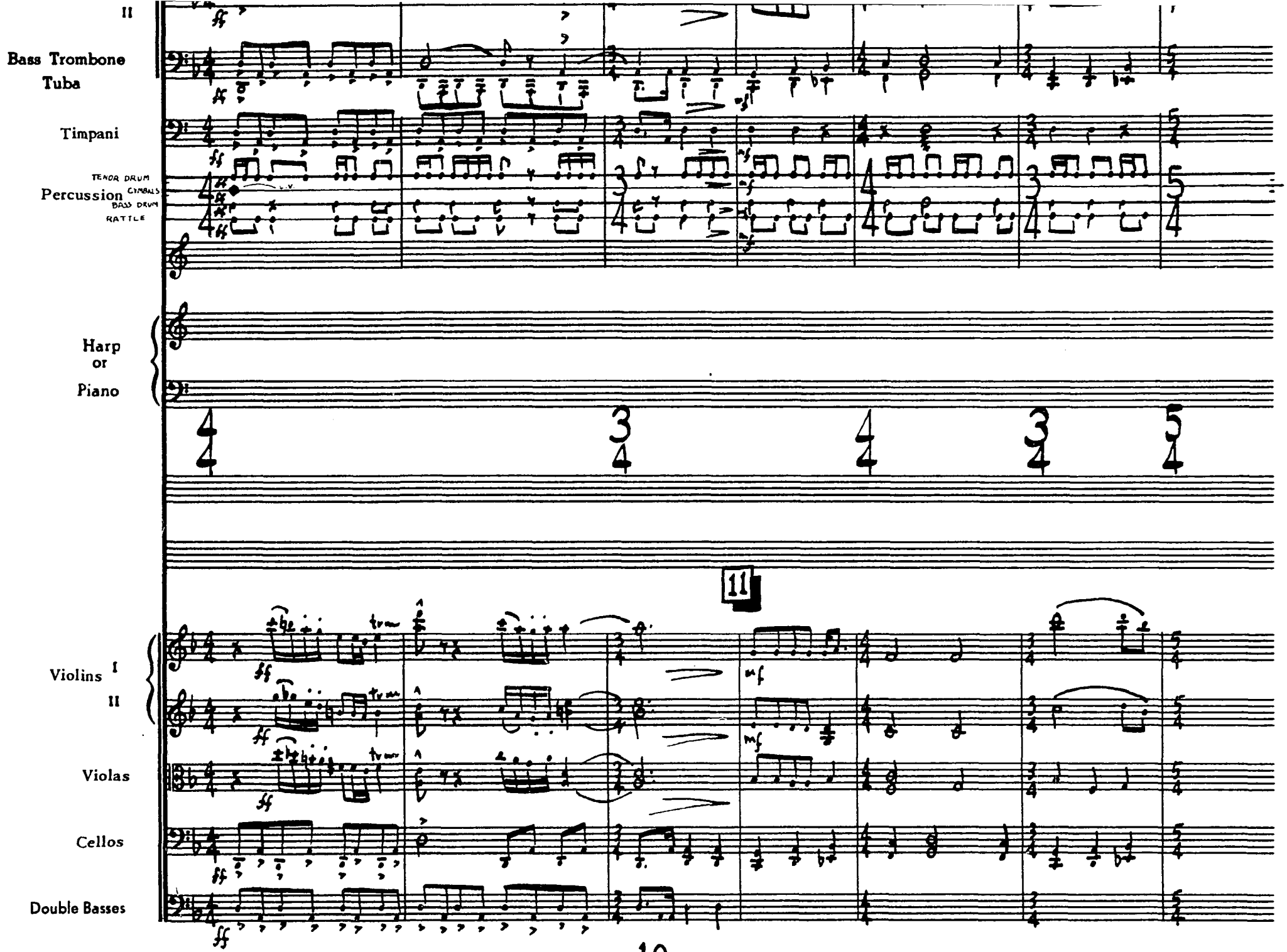


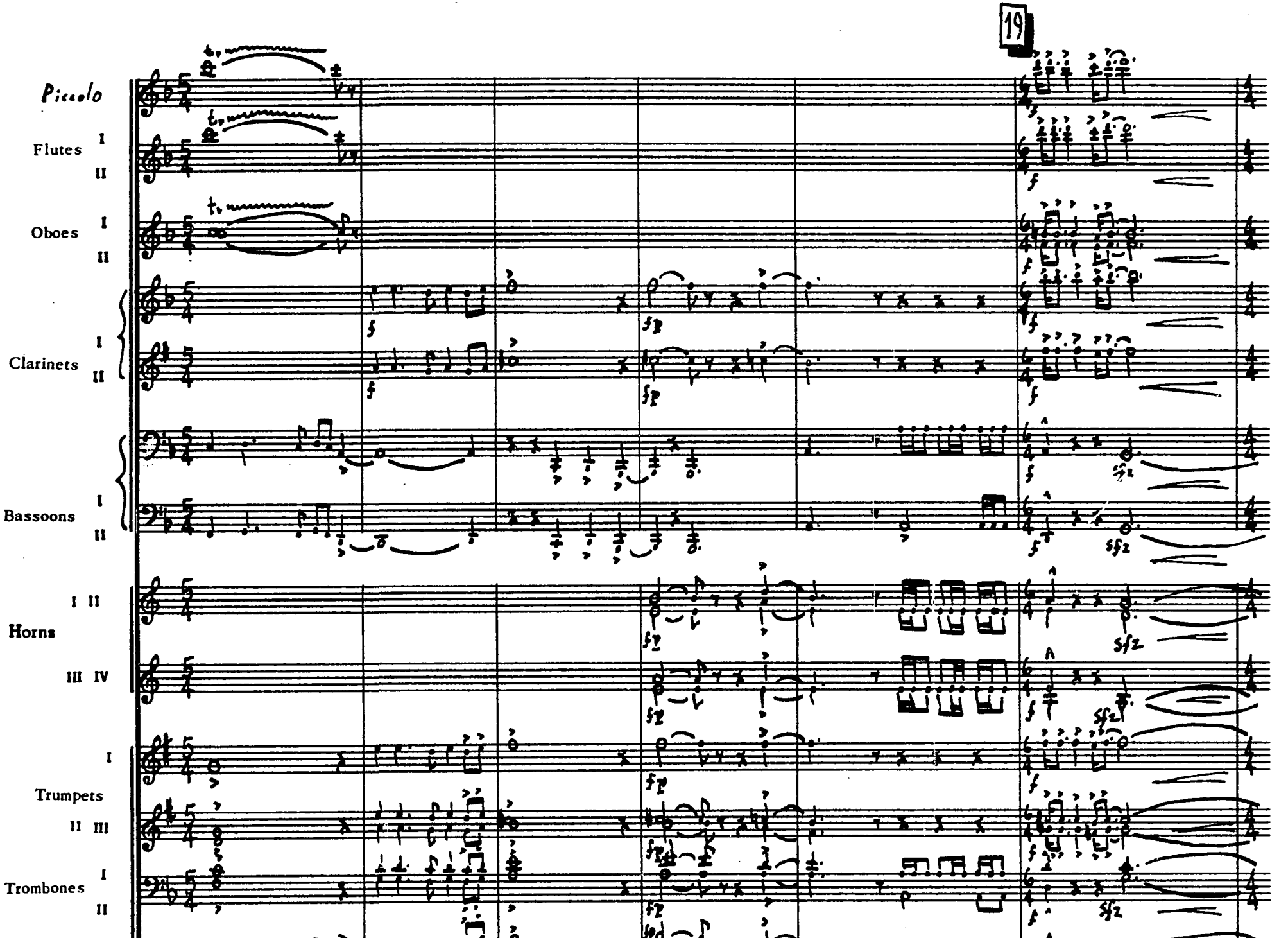

Clarinets
I
II
Bassoons
I
II
Horns
I II
III IV
Trumpets
I
II III
Trombones
I
II
Bass Trombone
Tuba
Timpani
Percussion
TENOR DRUM
CYMBALS
BASS DRUM
RATTLE
Harp
or
Piano

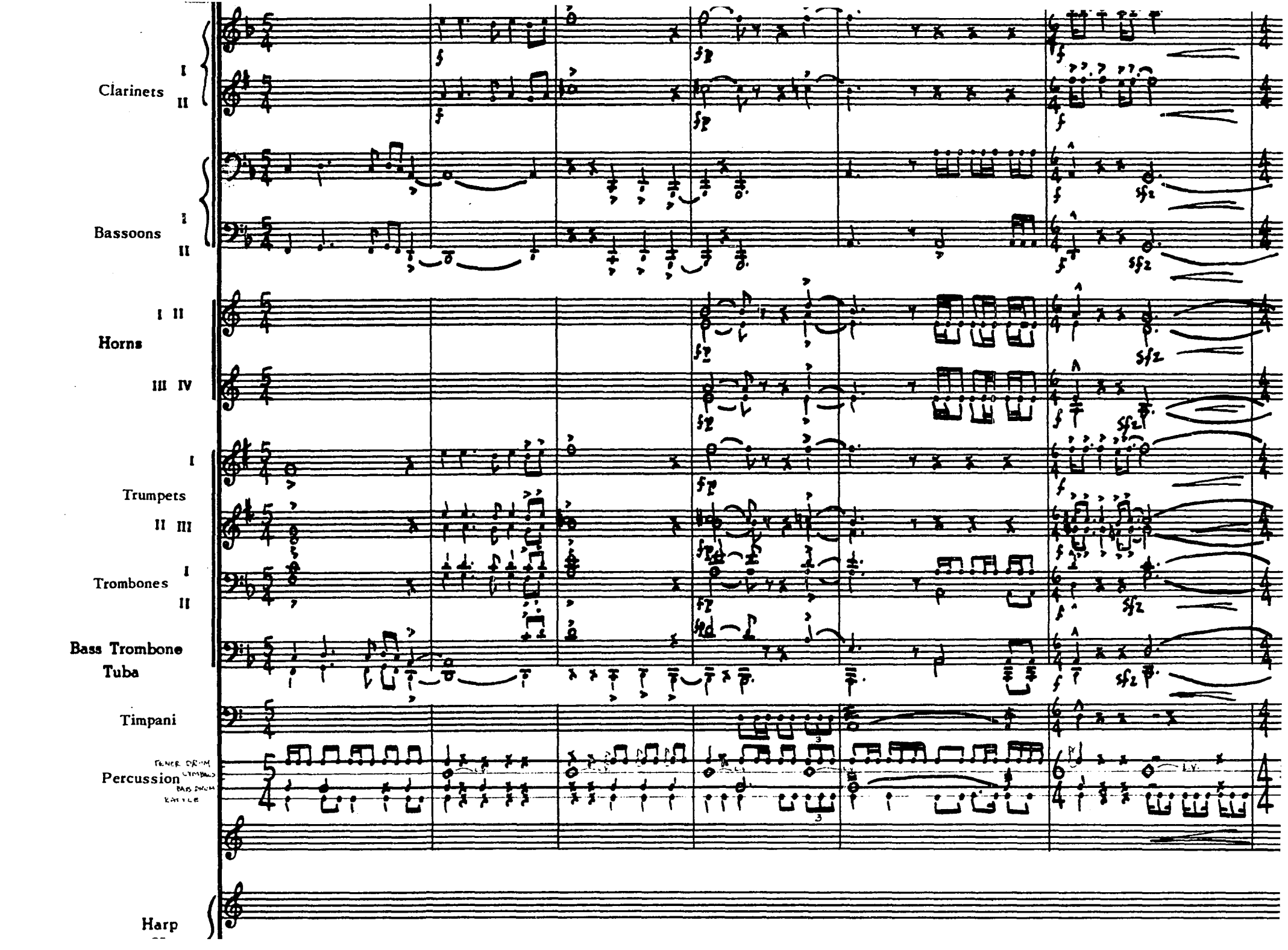

Bass Trombone
Tuba
Timpani
TENOR DRUM
Percussion CYMBALS
BASS DRUM
RATTLE
Harp
or
Piano
(Echo)
(Echo)
Violins I
II
Violas
Cellos
Double Basses

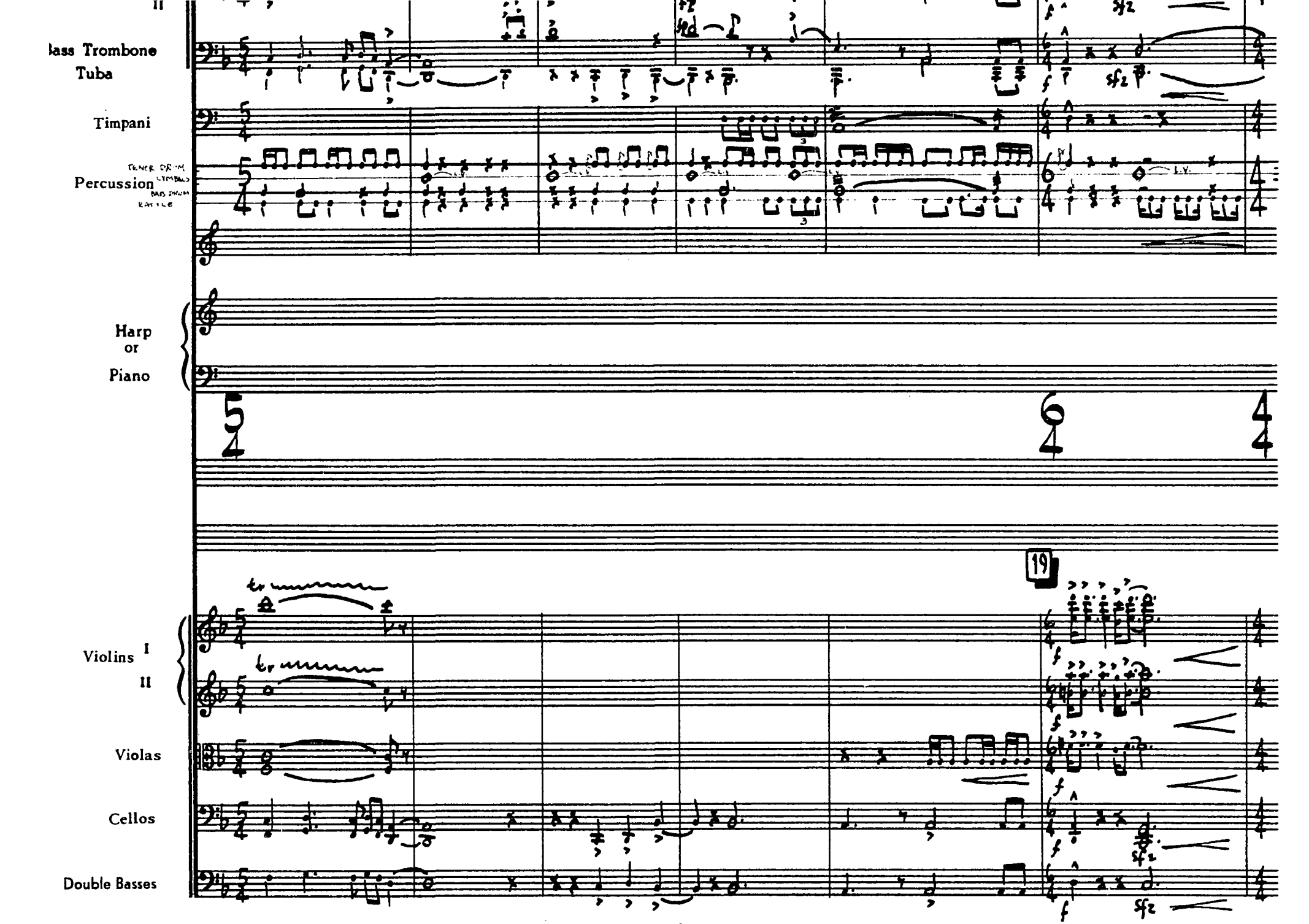

11
Piccolo
Flutes I II
Oboes I II
Clarinets I II
Bassoons I II
Horns I II III IV
Trumpets I II III
Trombones I II

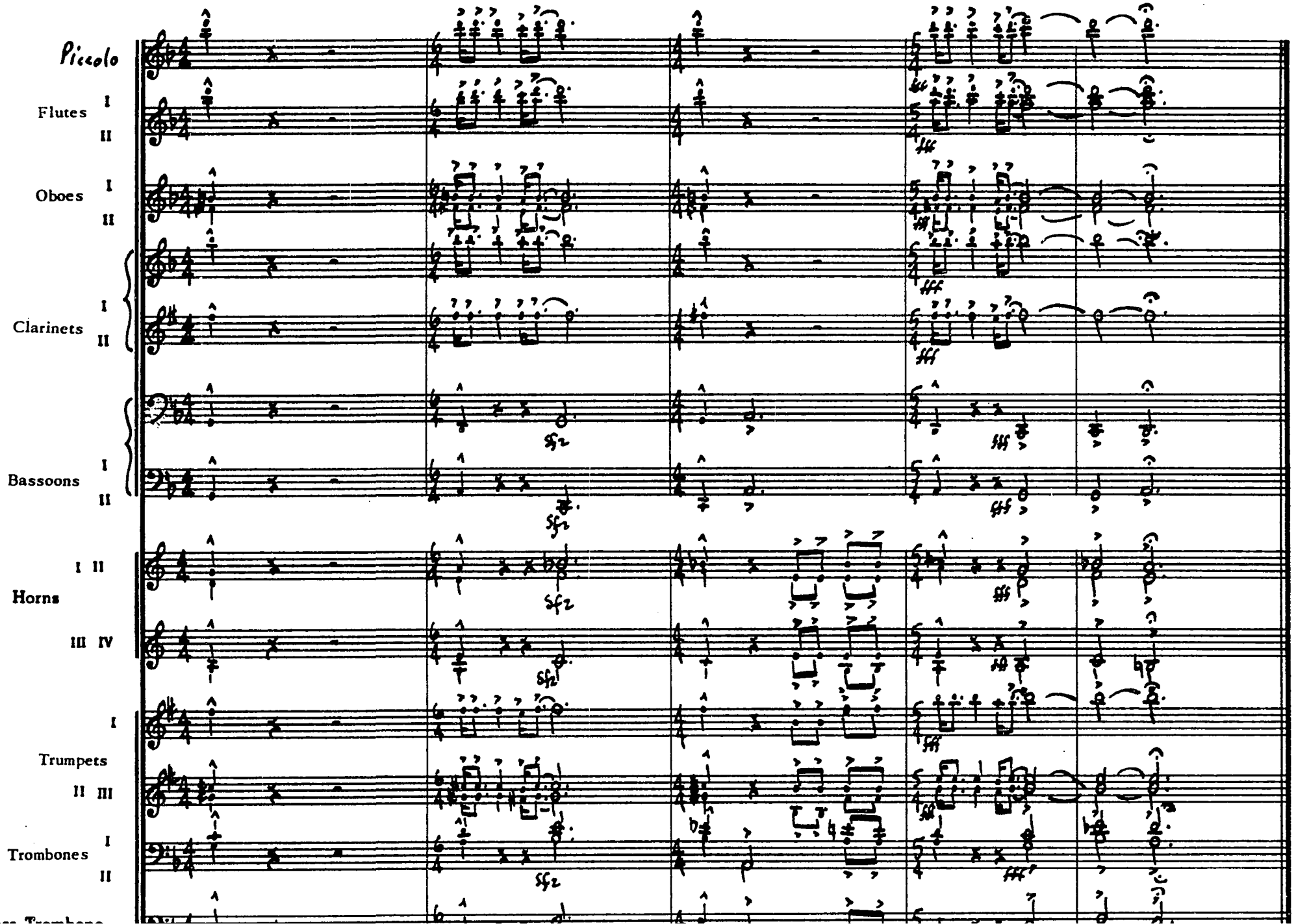

II
Clarinets
I
II
Bassoons
I
II
I II
Horns
III IV
I
Trumpets
II III
Trombones
I
II
Bass Trombone
Tuba
Timpani
TENOR DRUM
Percussion
CYMBALS
BASS DRUM
RATTLE
Harp

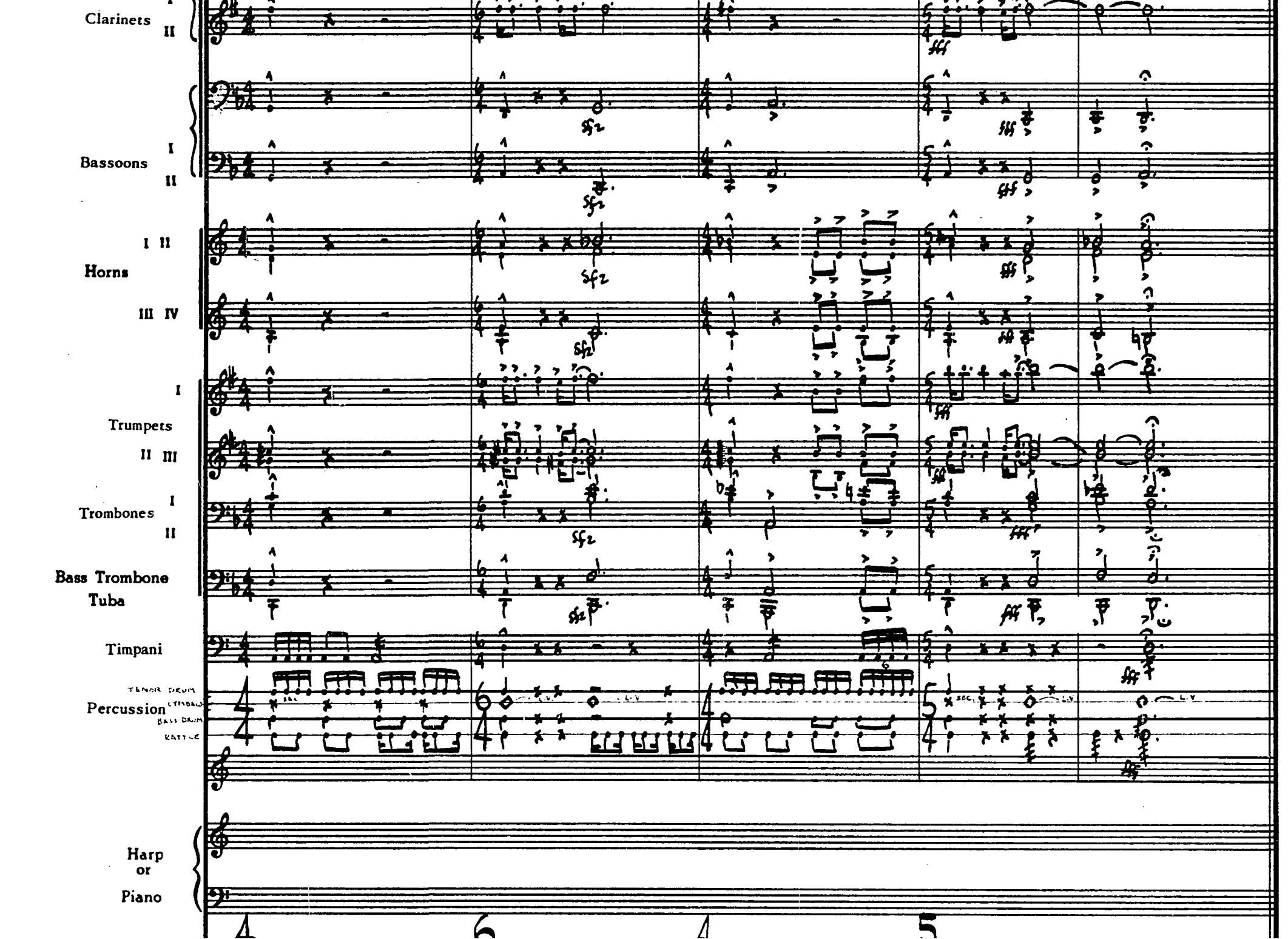

II
Bass Trombone
Tuba
Timpani
TENOR DRUM
Percussion CYMBALS
BASS DRUM
RATTLE
Harp
or
Piano
11
Violins I
II
Violas
Cellos
Double Basses

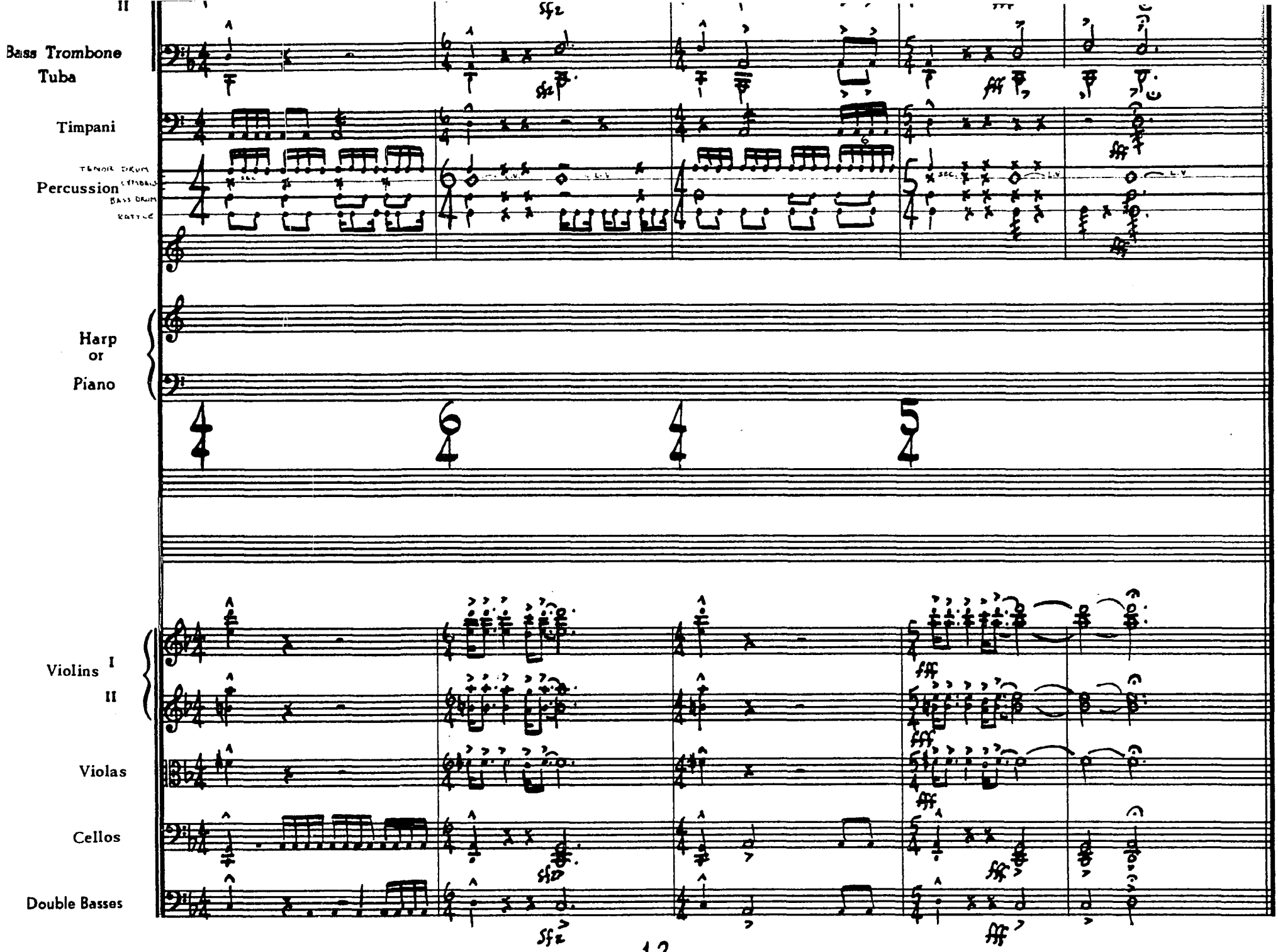

19
Piccolo
Flutes I II
Oboes I II
Clarinets I II
Bassoons I II
I II
Horns
III IV
I
Trumpets
II III
Trombones I
II

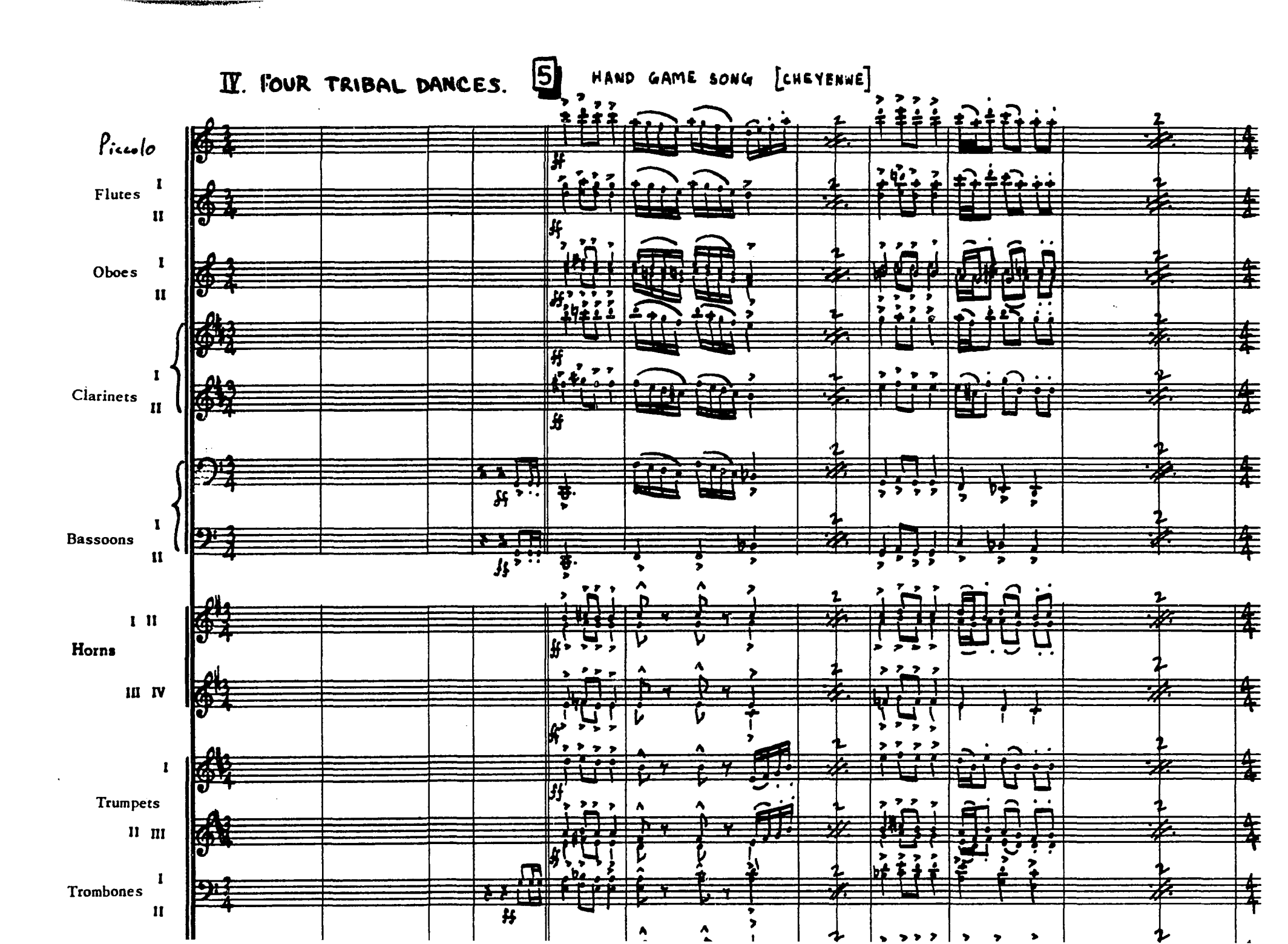

Clarinets
I
II
Bassoons
I
II
Horns
I II
III IV
Trumpets
I
II III
Trombones
I
II
Bass Trombone
Tuba
Timpani
Percussion
TENOR DRUM
CYMBALS
BASS DRUM
BATTLE
Harp

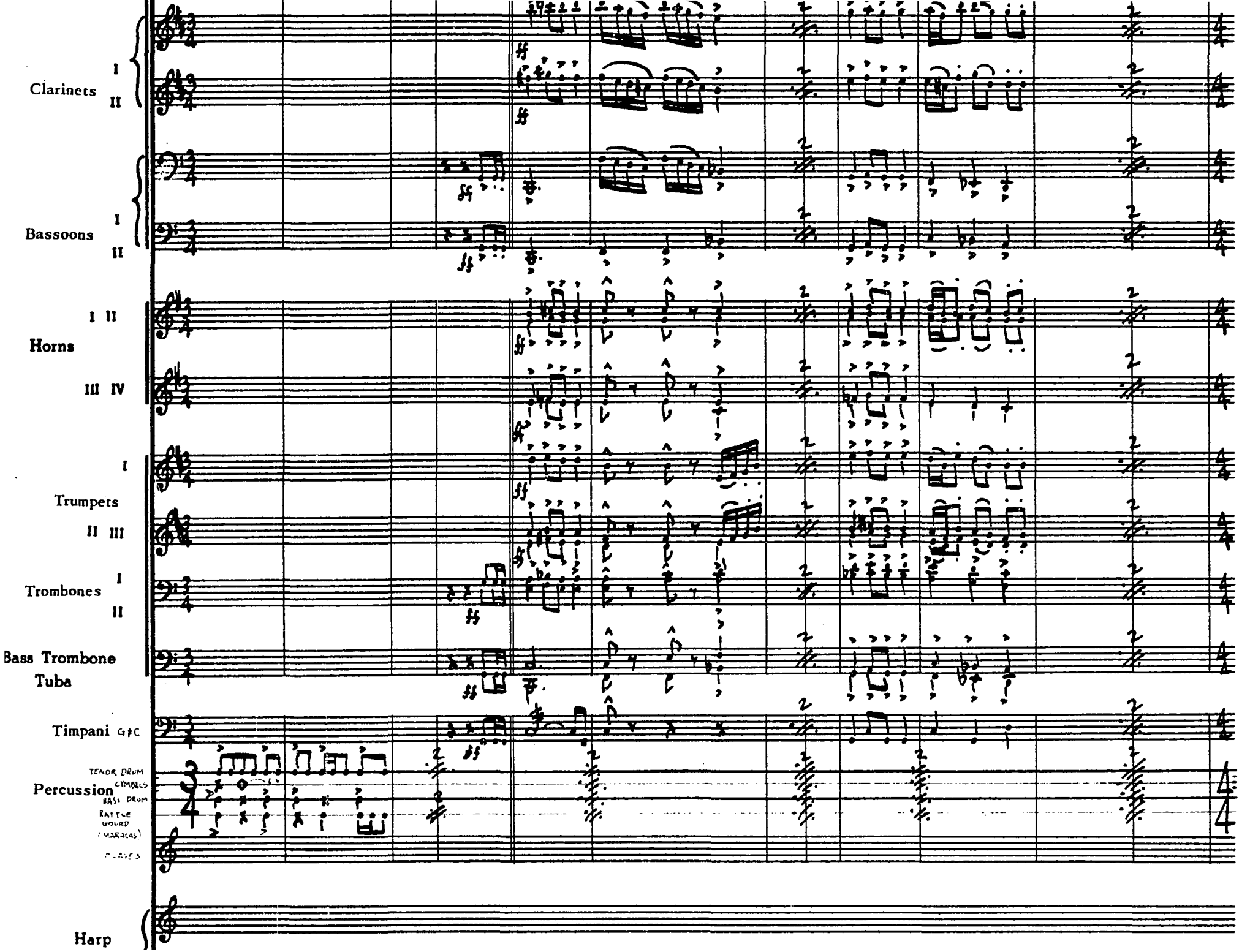

II
lass Trombone
Tuba
Timpani
Percussion
TENOR DRUM
CYMBALS
BASS DRUM
RATTLE
Harp
or
Piano
19
Violins I
II
Violas
Cellos
Double Basses

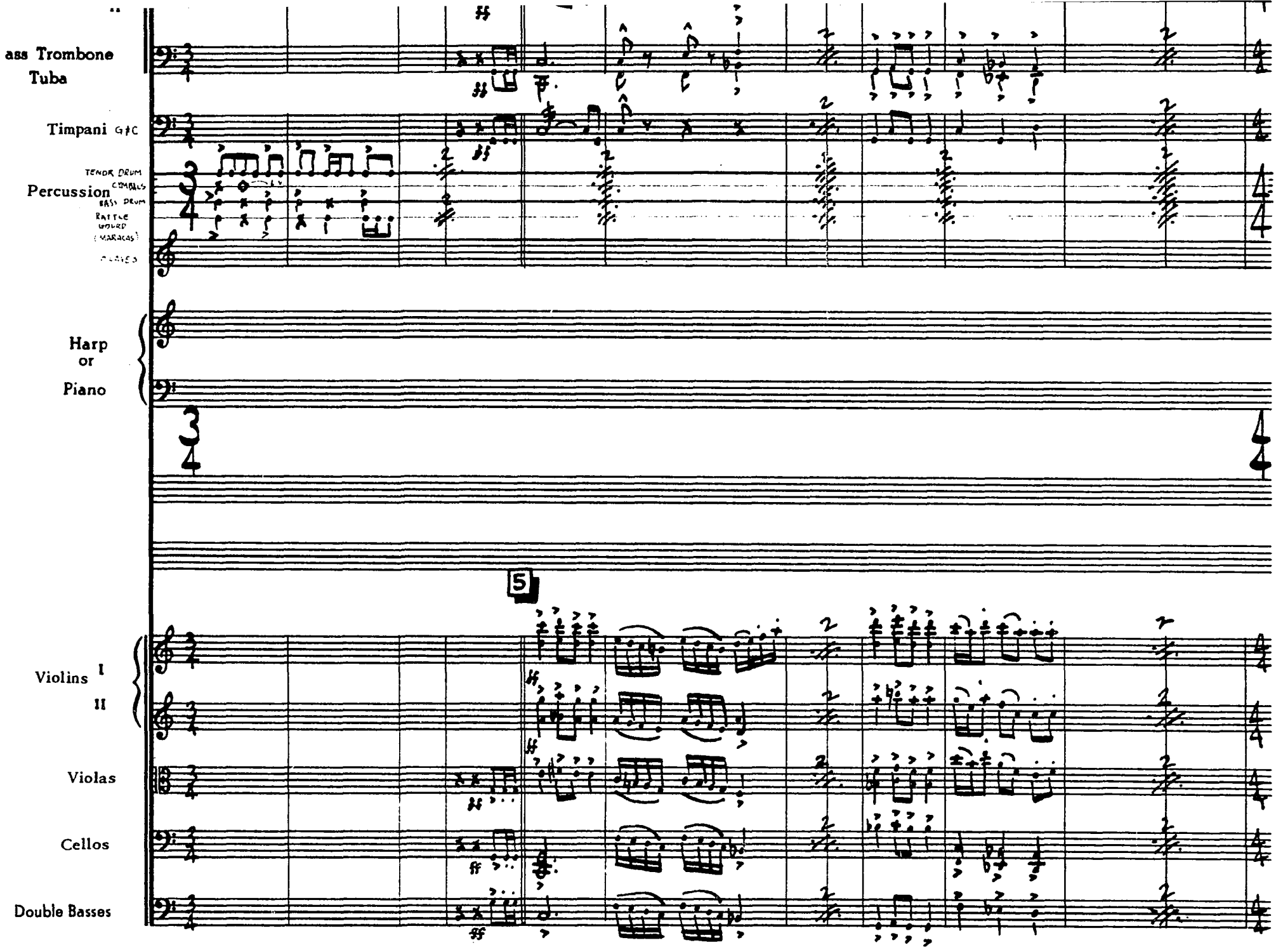

Piccolo
Flutes I II
Oboes I II
Clarinets I II
Bassoons I II
Horns I II III IV
Trumpets I II III
Trombones I II
sfz
fff

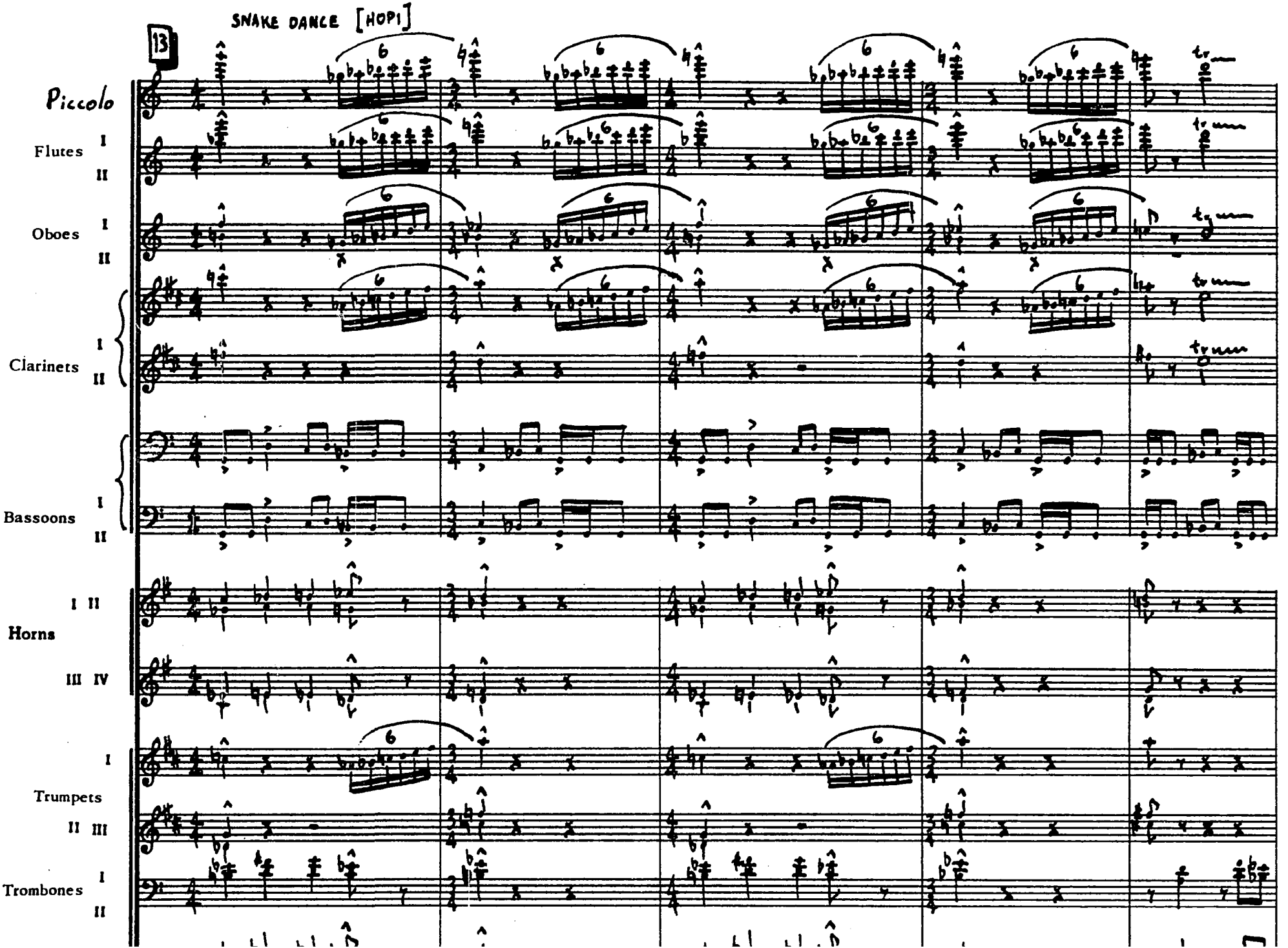

Clarinets
I
II
Bassoons
I
II
Horns
I II
III IV
Trumpets
I
II III
Trombones
I
II
Bass Trombone
Tuba
Timpani
Percussion
TENOR DRUM
CYMBALS
BASS DRUM
RATTLE
Harp
or
Piano
sfz
fff

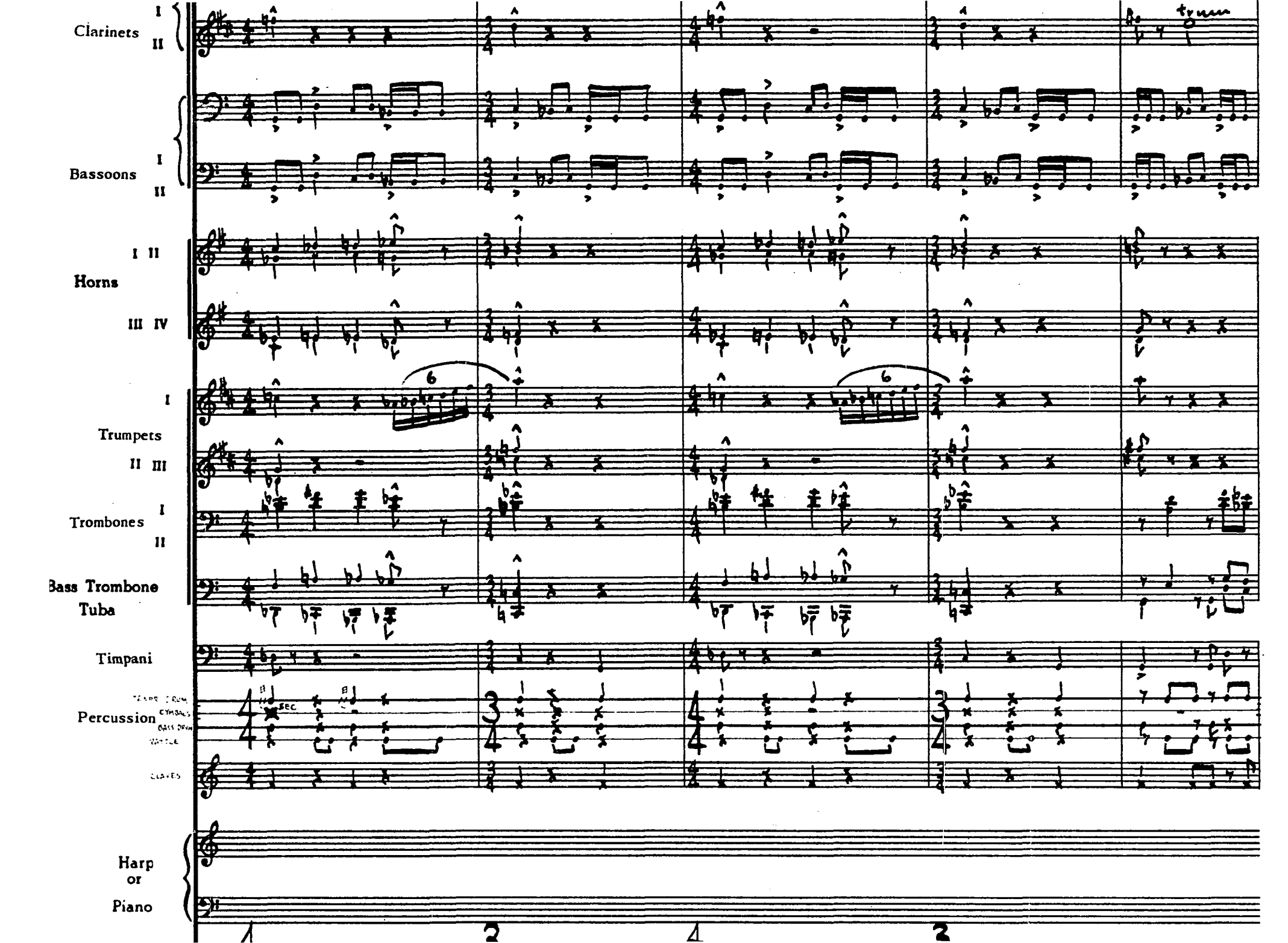

II
Bass Trombone
Tuba
Timpani
TENOR DRUM
CYMBALS
BASS DRUM
RATTLE
Percussion
Harp
or
Piano
Violins I
II
Violas
Cellos
Double Basses

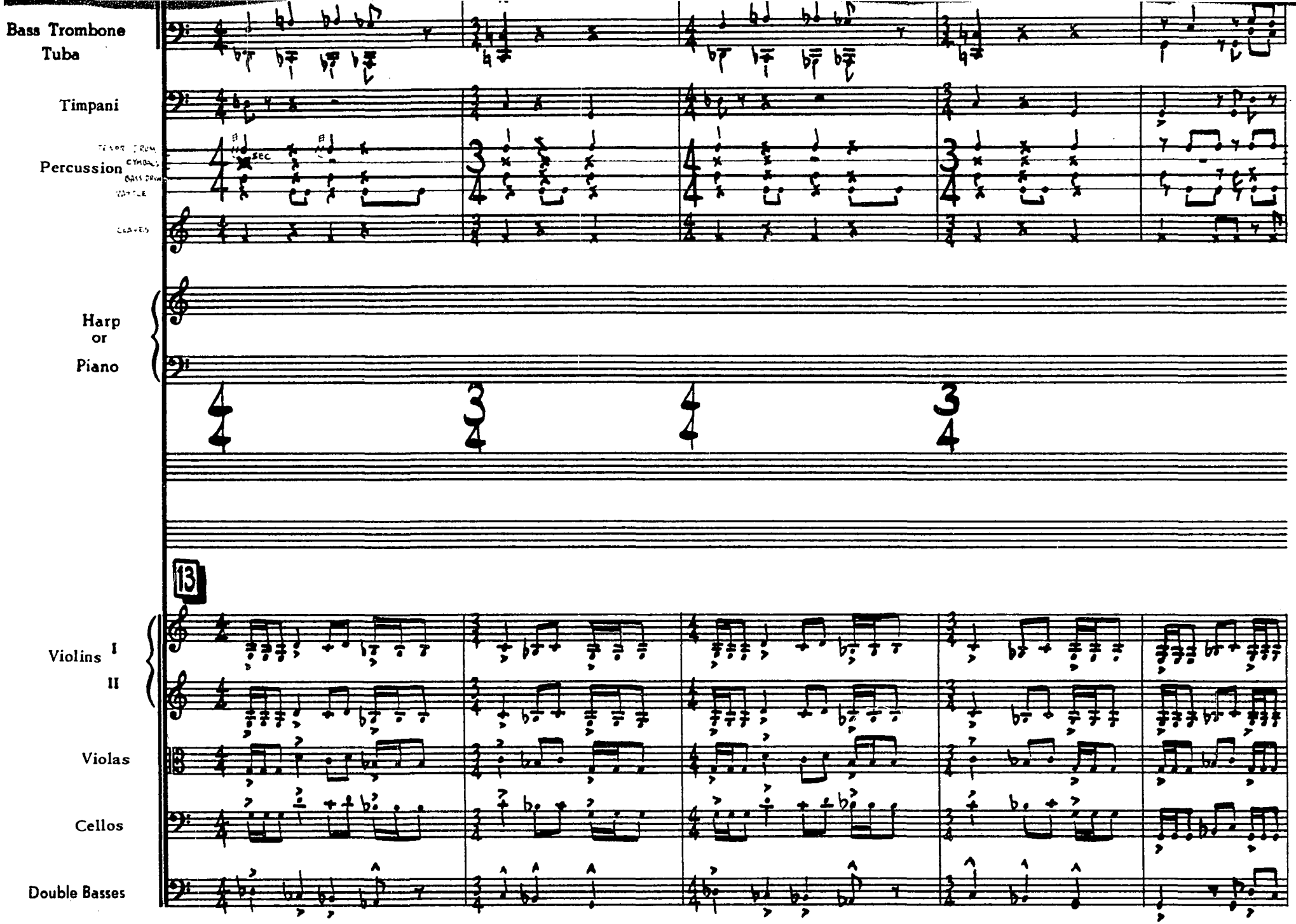

IV. FOUR TRIBAL DANCES.
5
HAND GAME SONG [CHEYENNE]
Piccolo
Flutes I II
Oboes I II
Clarinets I II
Bassoons I II
Horns I II III IV
Trumpets I II III
Trombones I II

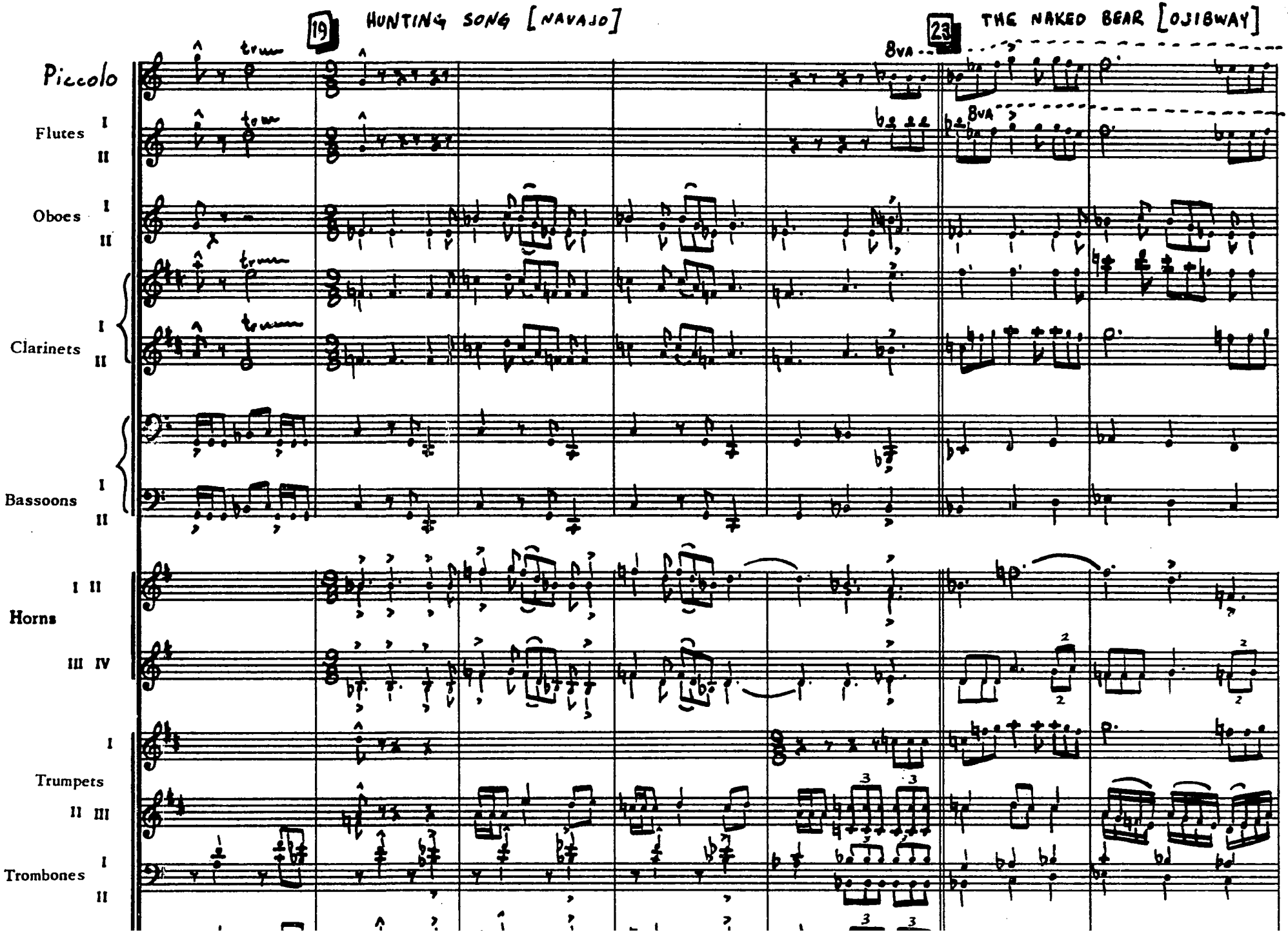

Clarinets I
II
Bassoons I
II
I II
Horns
III IV
I
Trumpets
II III
Trombones I
II
Bass Trombone
Tuba
Timpani G♯C
Percussion
TENOR DRUM
CYMBALS
BASS DRUM
RATTLE
GOURD
(MARACAS)
PLATES
Harp

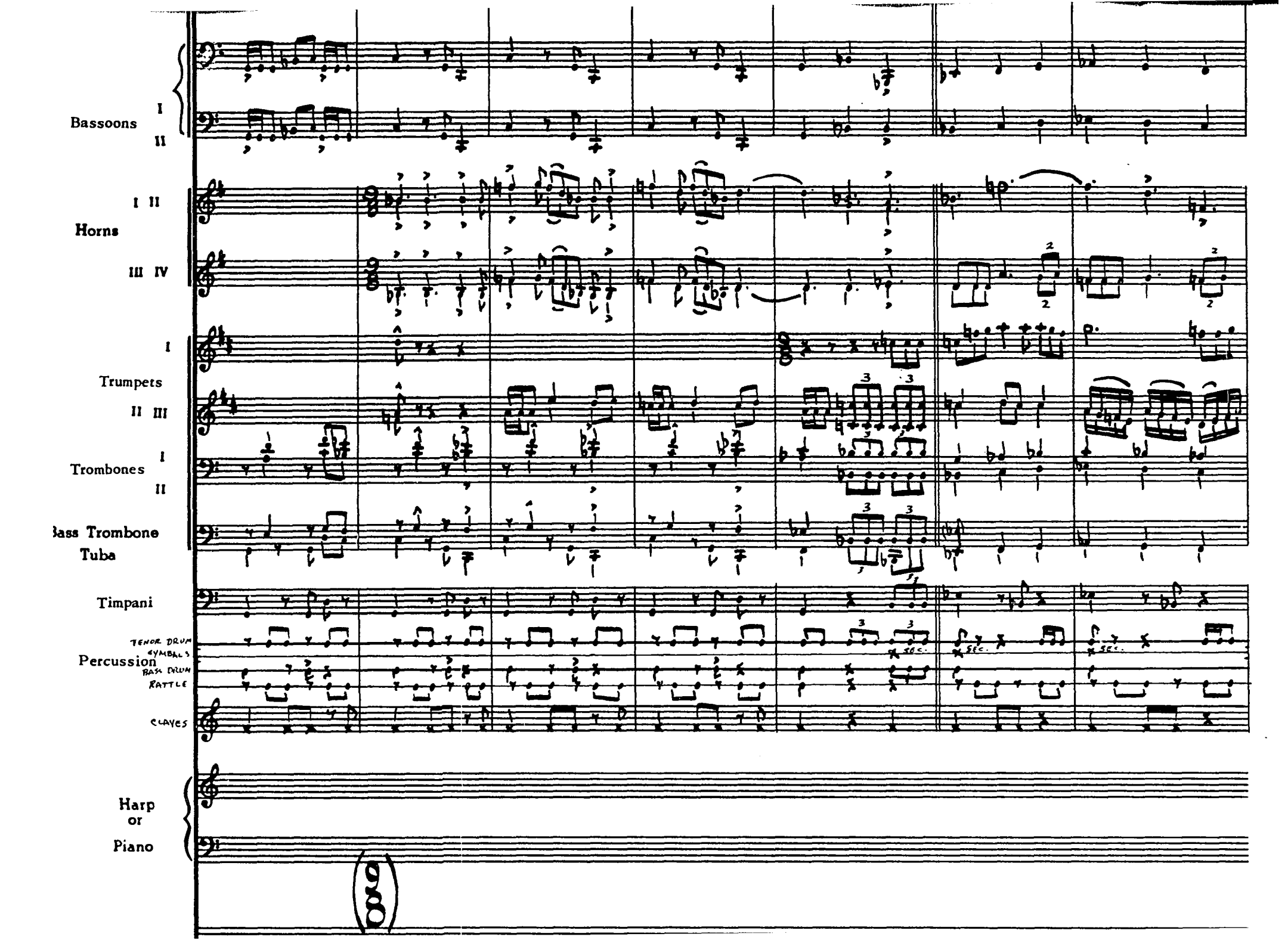

ass Trombone
Tuba
Timpani G♯C
Percussion
TENOR DRUM
CYMBALS
BASS DRUM
RATTLE
GOURD
(MARACAS)
Harp
or
Piano
5
Violins I
II
Violas
Cellos
Double Basses

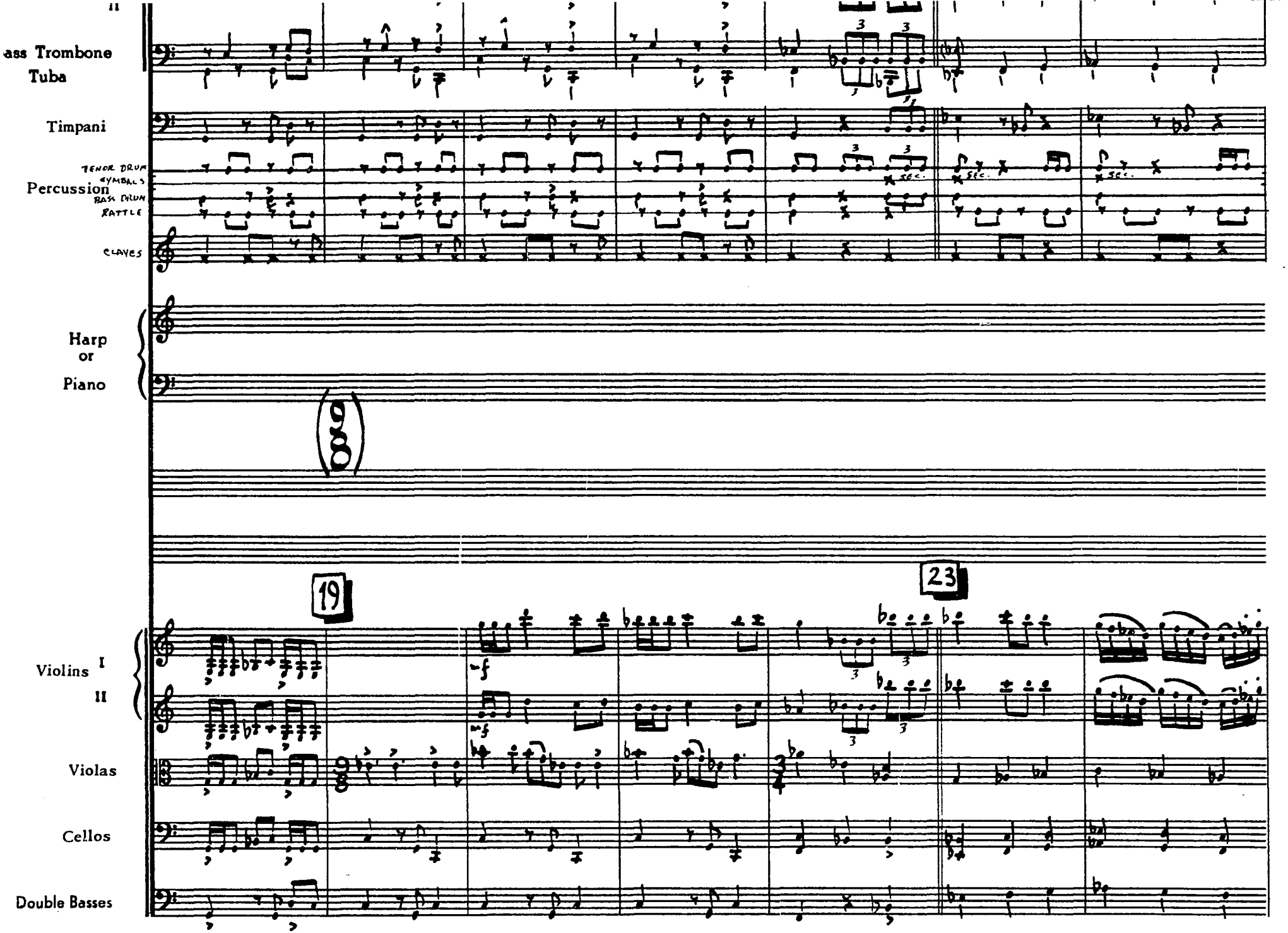

SNAKE DANCE [HOPI]
13
Piccolo
Flutes I II
Oboes I II
Clarinets I II
Bassoons I II
Horns I II III IV
Trumpets I II III
Trombones I II

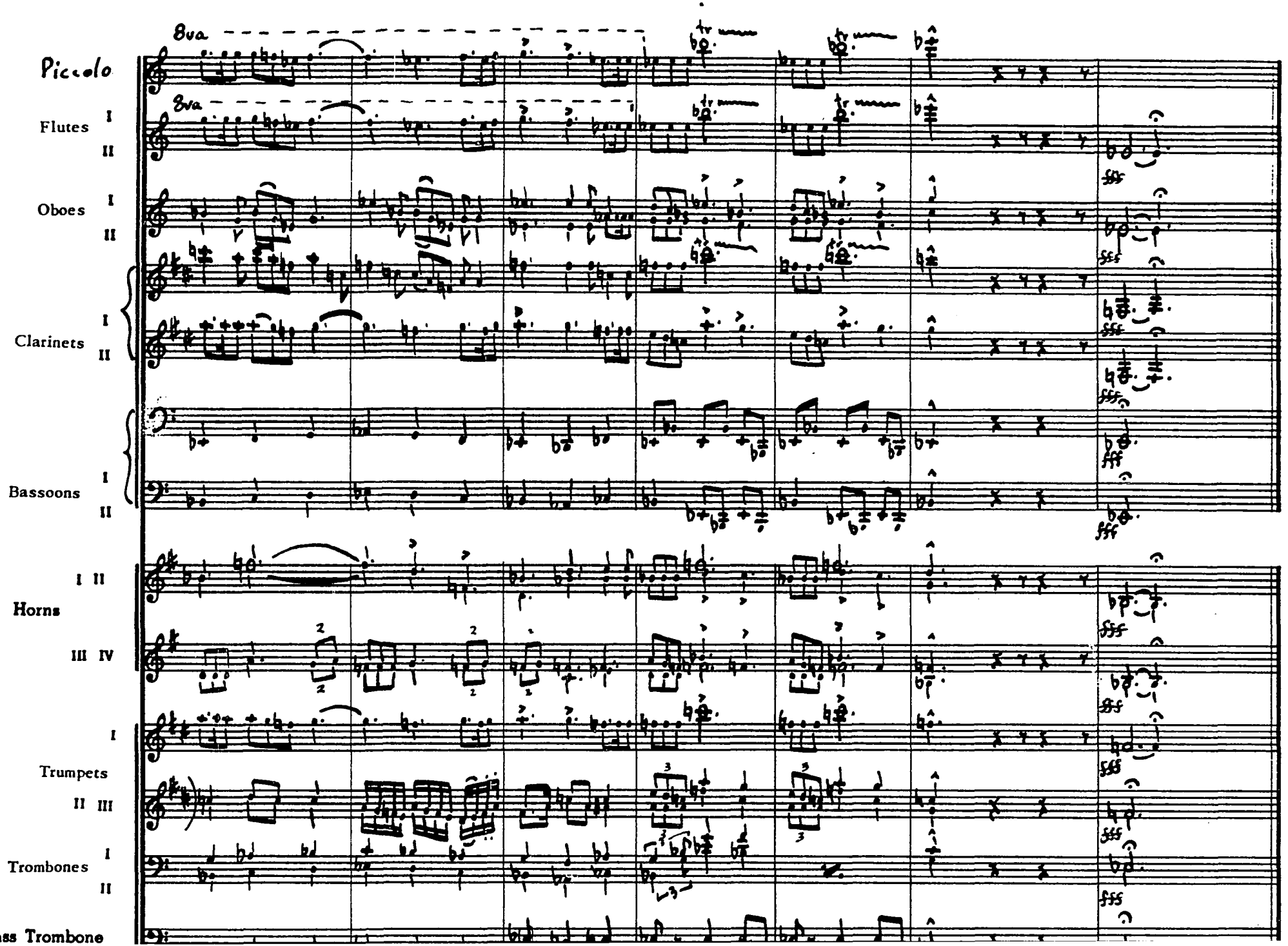

Clarinets
I
II
Bassoons
I
II
Horns
I II
III IV
Trumpets
I
II III
Trombones
I
II
Bass Trombone
Tuba
Timpani
Percussion
Harp
or
Piano

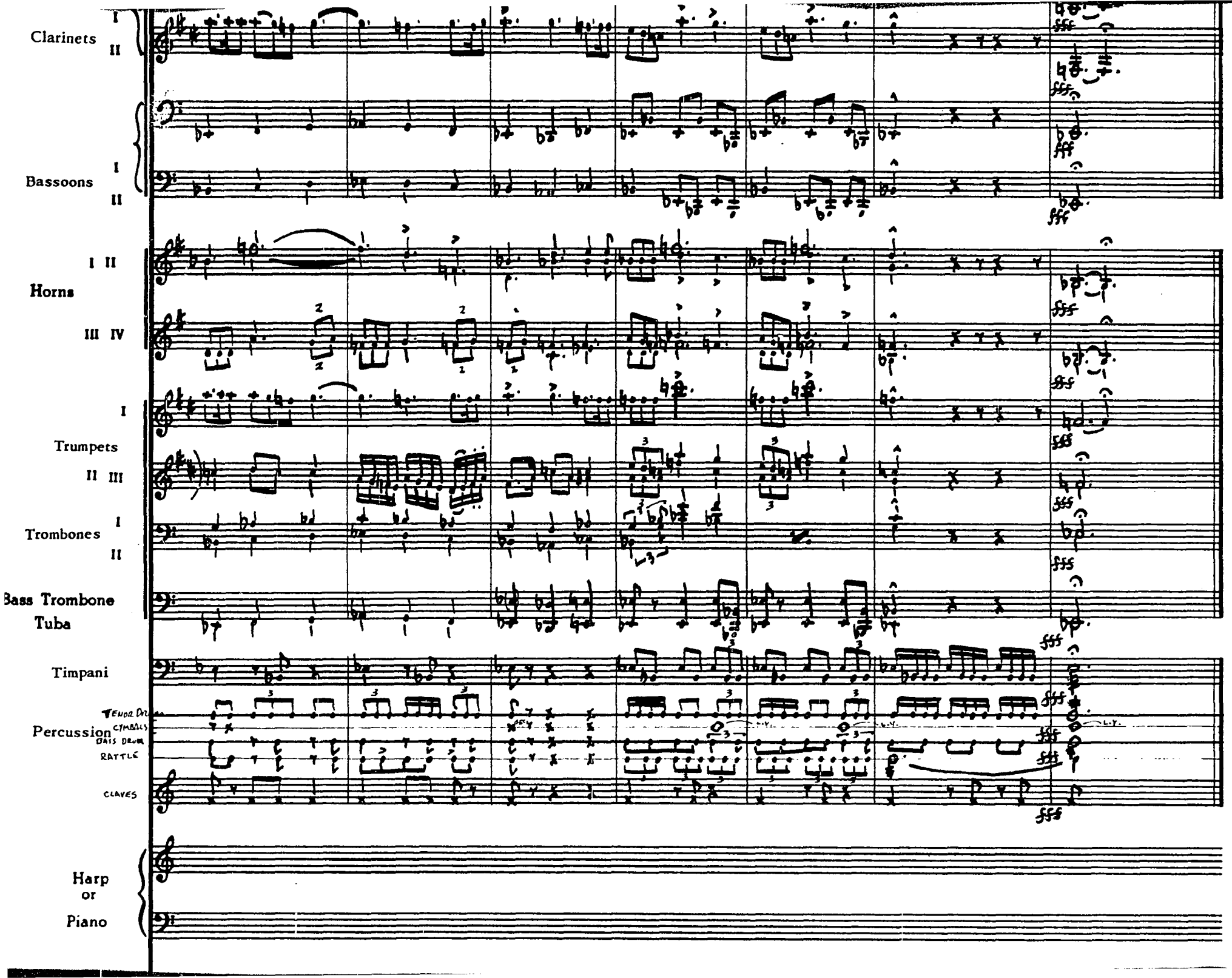

Bass Trombone
Tuba
Timpani
Percussion
Harp
or
Piano
13
Violins I
II
Violas
Cellos
Double Basses

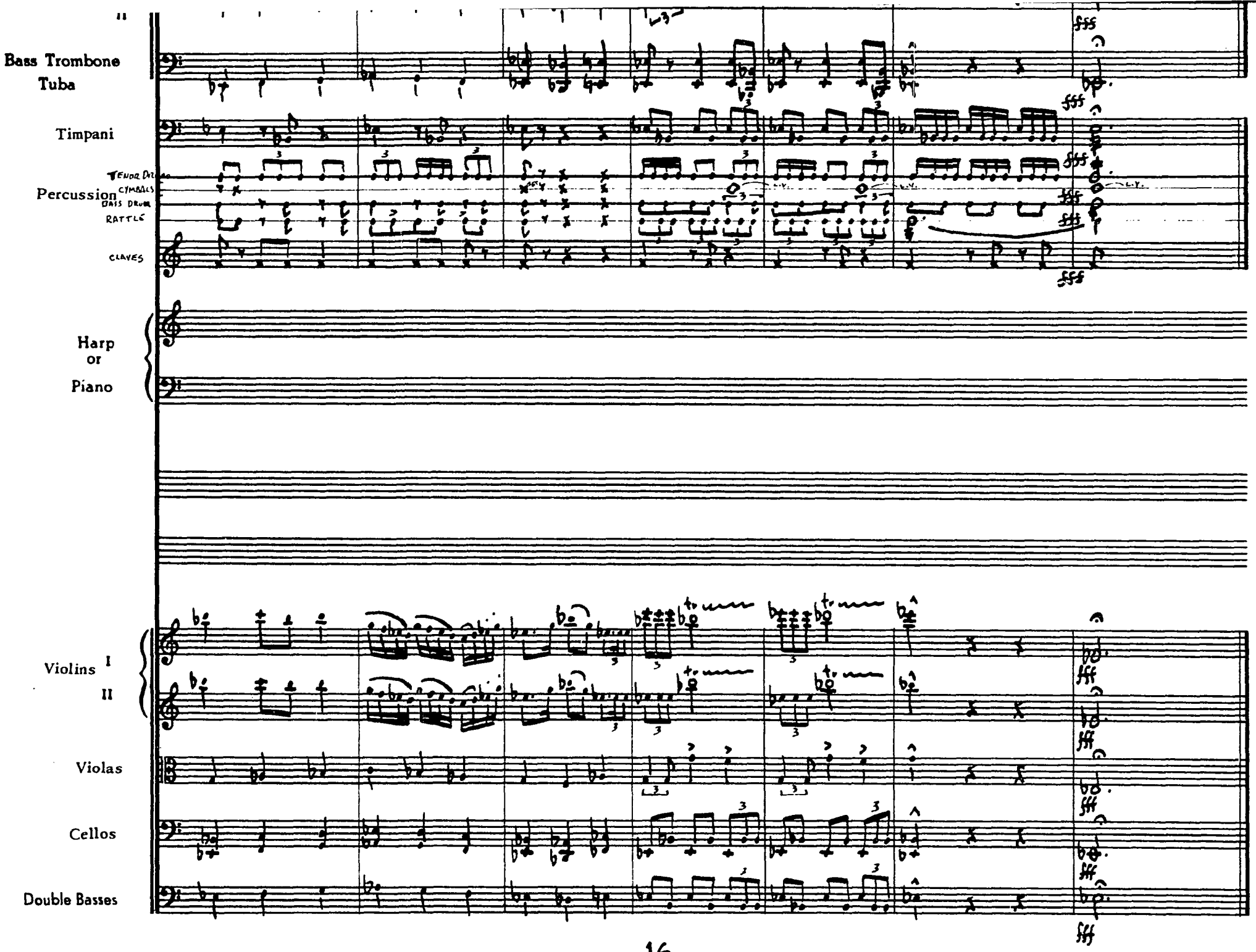

19
HUNTING SONG [NAVAJO]
23
THE NAKED BEAR [OJIBWAY]
8va
8va
Piccolo
Flutes I II
Oboes I II
Clarinets I II
Bassoons I II
Horns I II III IV
Trumpets I II III
Trombones I II

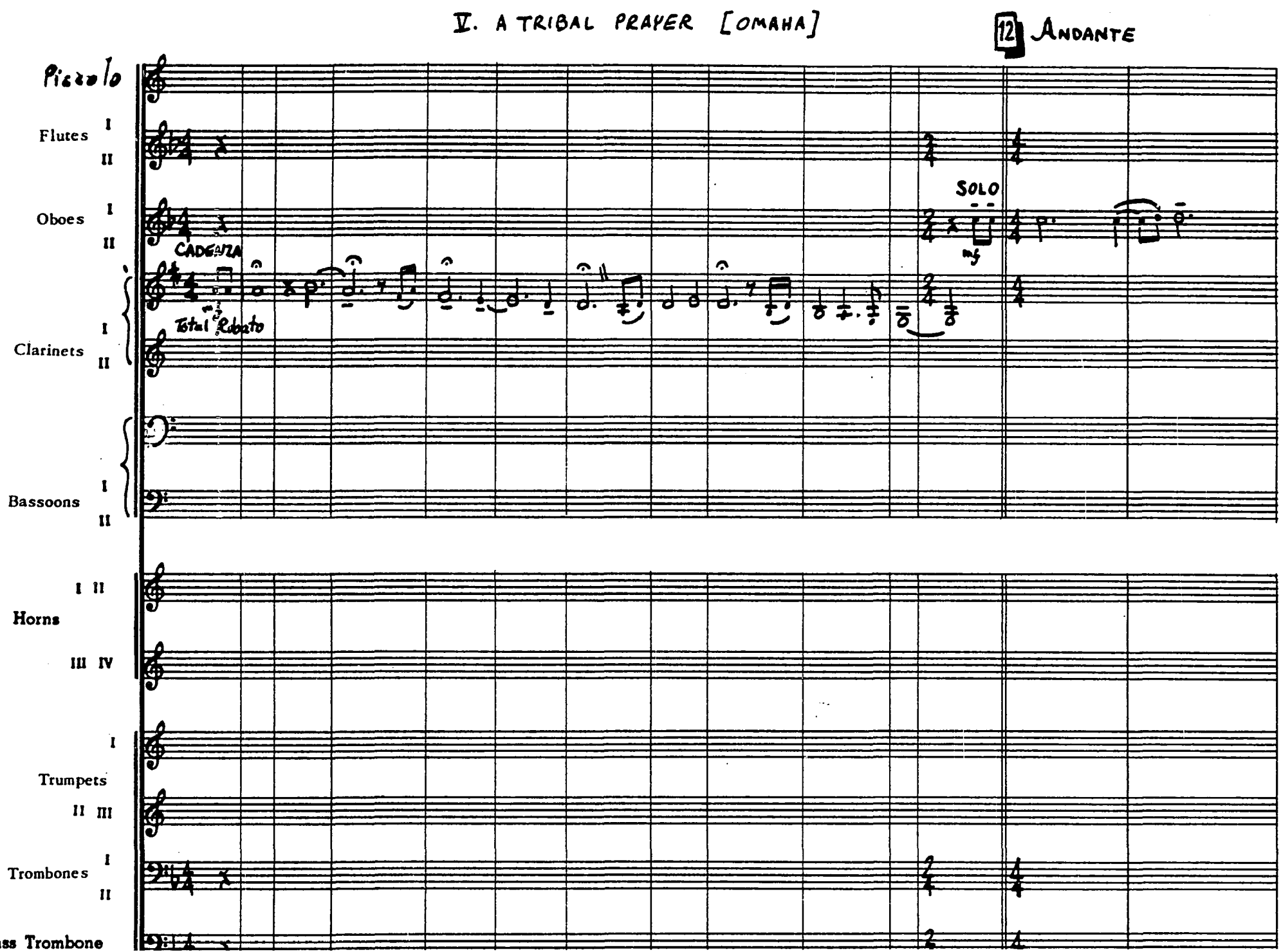

Bassoons
I
II
I II
Horns
III IV
I
Trumpets
II III
I
Trombones
II
Bass Trombone
Tuba
Timpani
TENOR DRUM
CYMBALS
Percussion
BASS DRUM
RATTLE
CLAVES
Harp
or
Piano
sec.
sec.

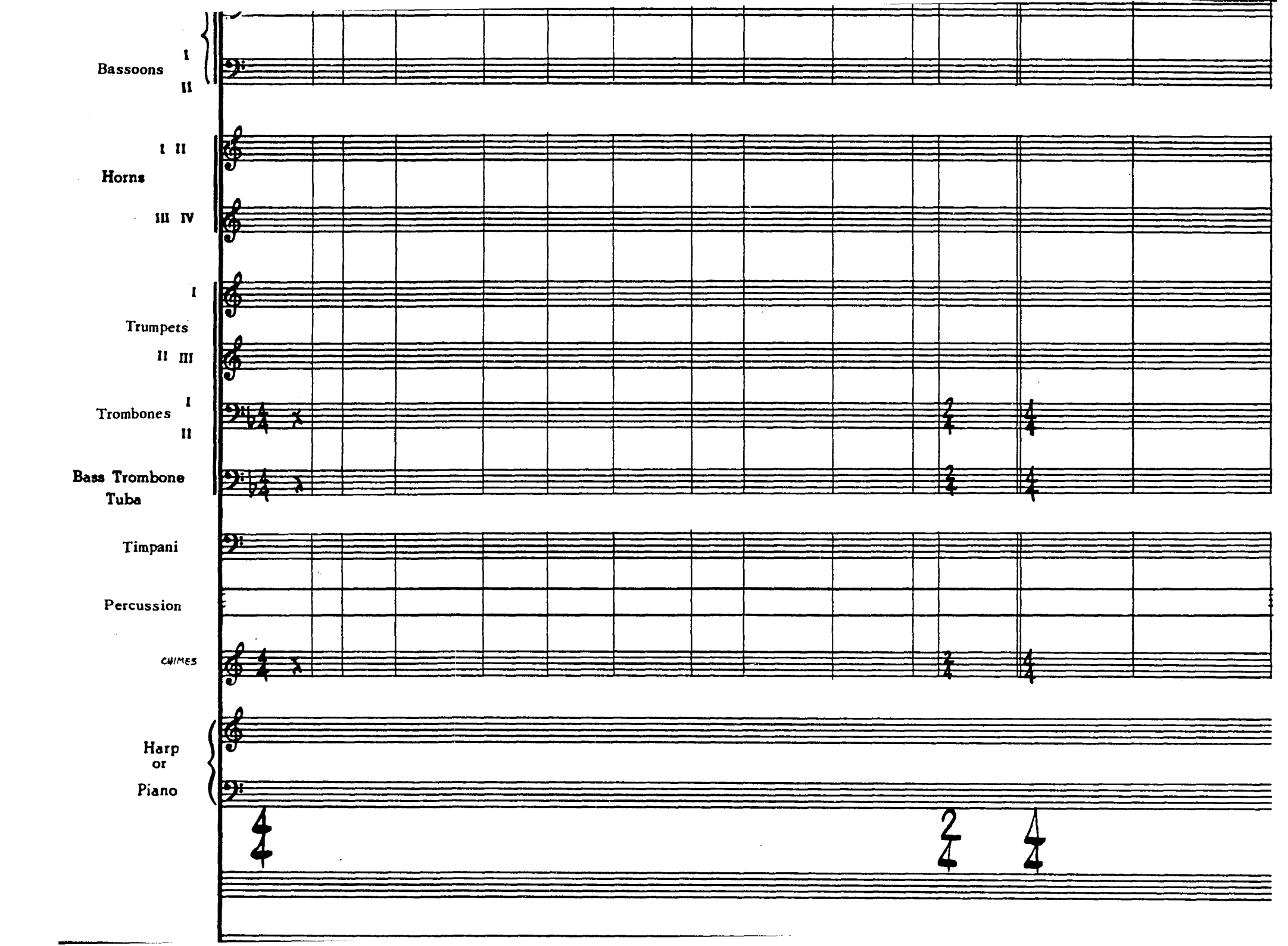

II
ass Trombone
Tuba
Timpani
TENOR DRUM
CYMBALS
BASS DRUM
RATTLE
Percussion
CLAVES
Harp
or
Piano
19
23
Violins I
II
Violas
Cellos
Double Basses

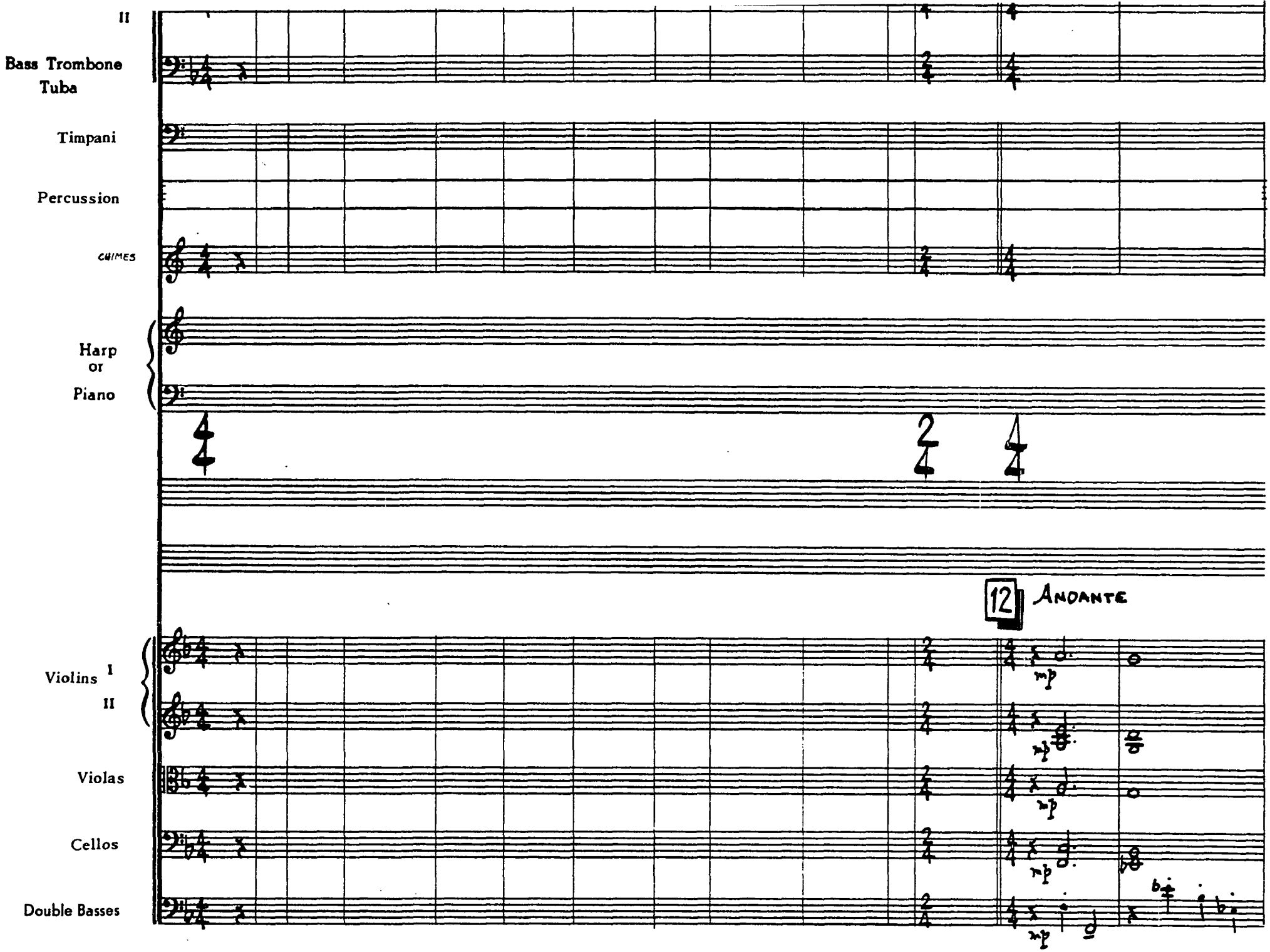

Piccolo
8va
8va
Flutes I II
Oboes I II
Clarinets I II
Bassoons I II
I II
Horns
III IV
I
Trumpets
II III
Trombones I II
Bass Trombone

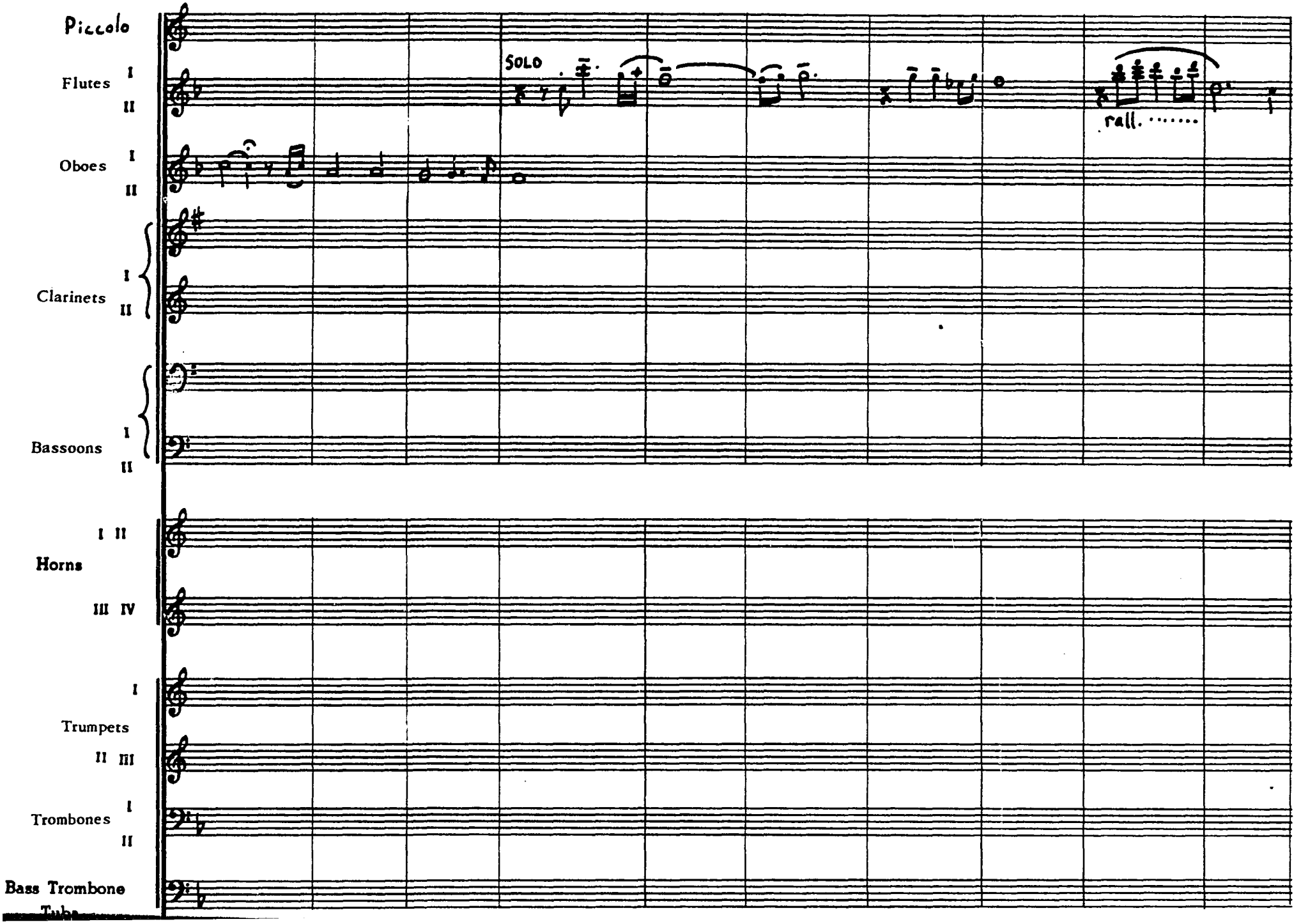

Clarinets
I
II
Bassoons
I
II
Horns
I II
III IV
Trumpets
I
II III
Trombones
I
II
Bass Trombone
Tuba
Timpani
Percussion
TENOR DR.
CYMBALS
BASS DRUM
RATTLE
CLAVES
Harp
or
Piano

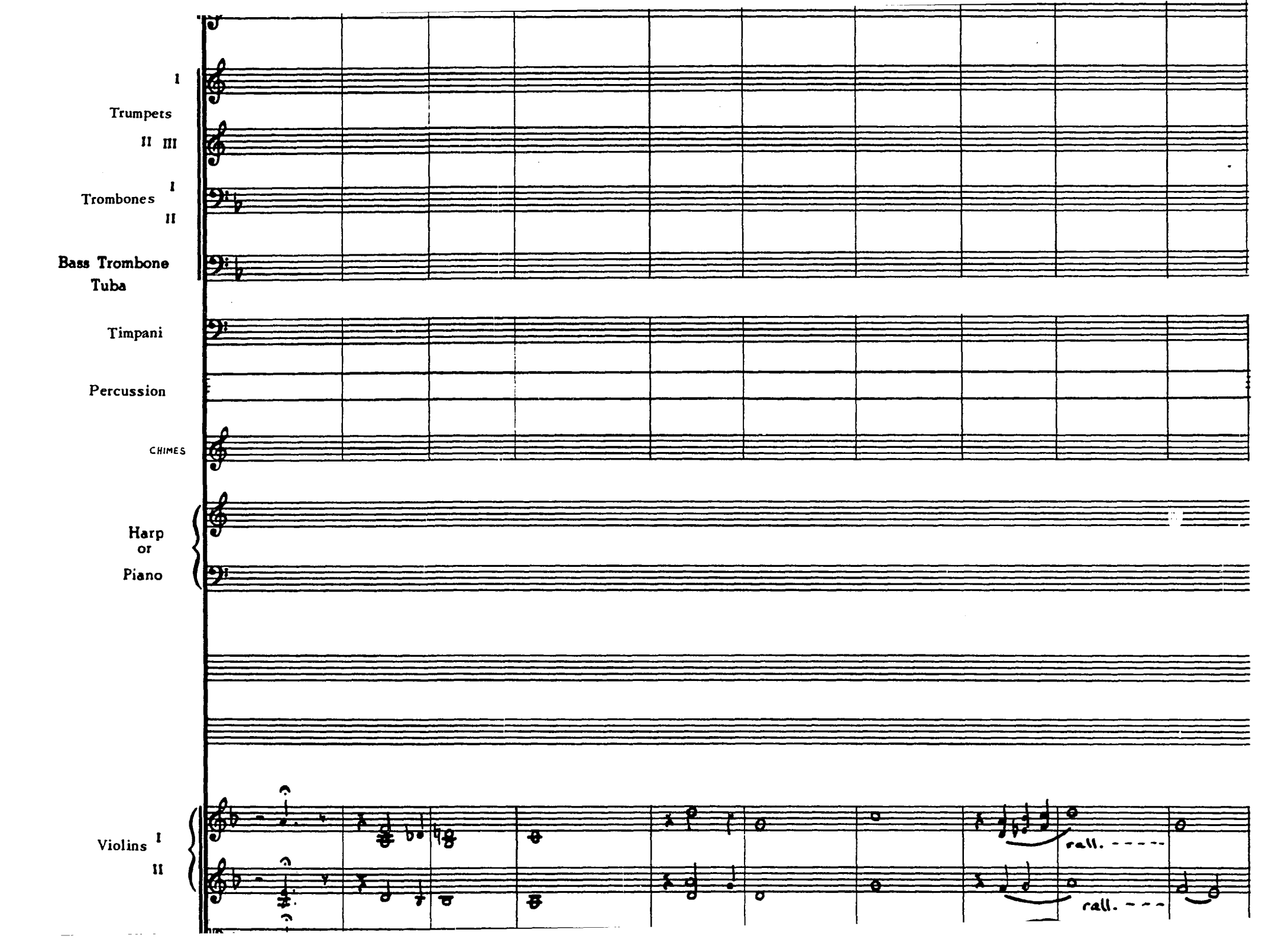

Bass Trombone
Tuba
Timpani
Percussion
TENOR DR.
CYMBALS
BASS DRUM
RATTLE
CLAVES
Harp
or
Piano
Violins I
II
Violas
Cellos
Double Basses

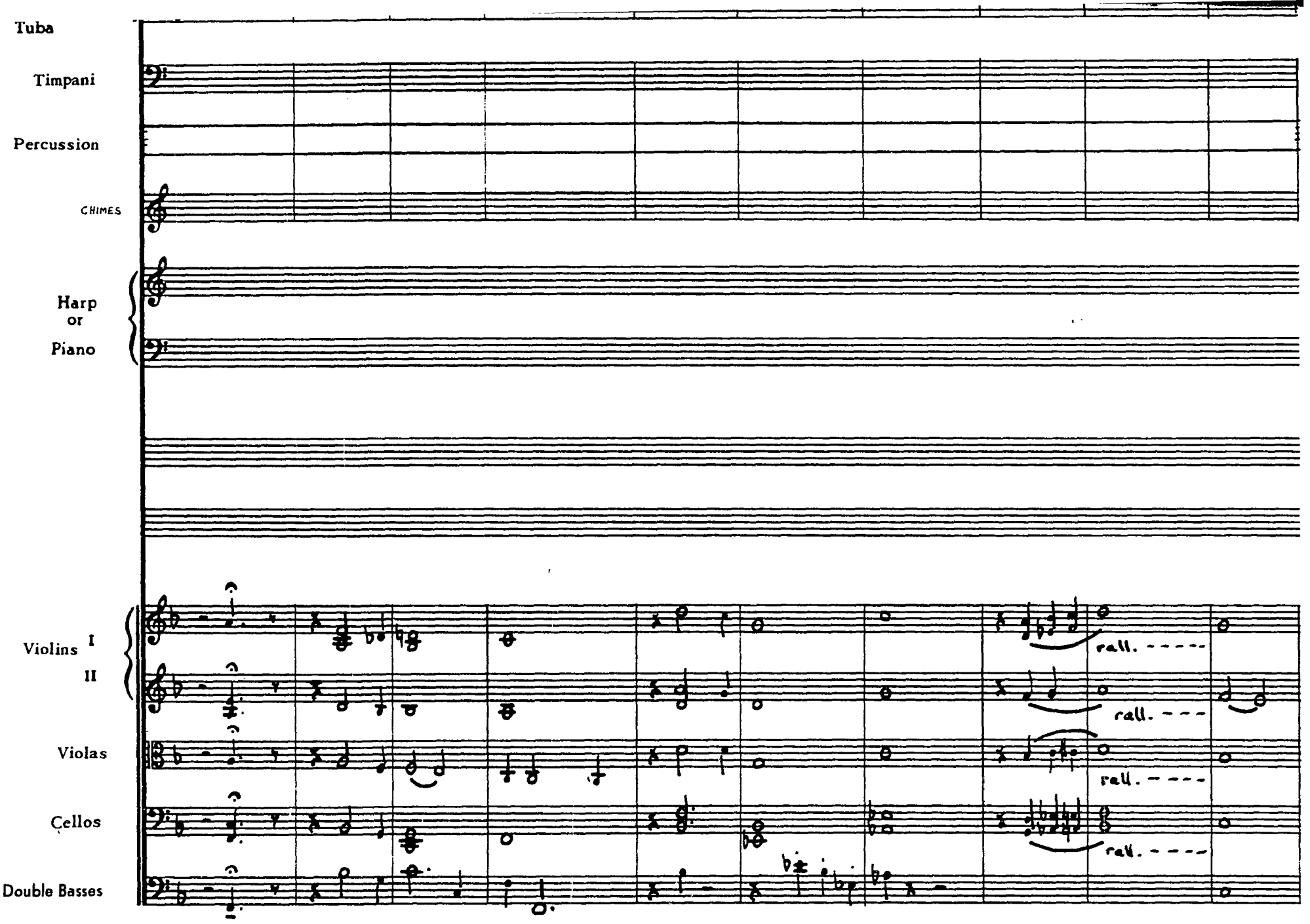

V. A TRIBAL PRAYER [OMAHA]
12 ANDANTE
Piccolo
Flutes I II
Oboes I II
CADENZA
mf
Total Rubato
SOLO
mf
Clarinets I II
Bassoons I II
I II
Horns
III IV
I
Trumpets
II III
Trombones I II
Bass Trombone

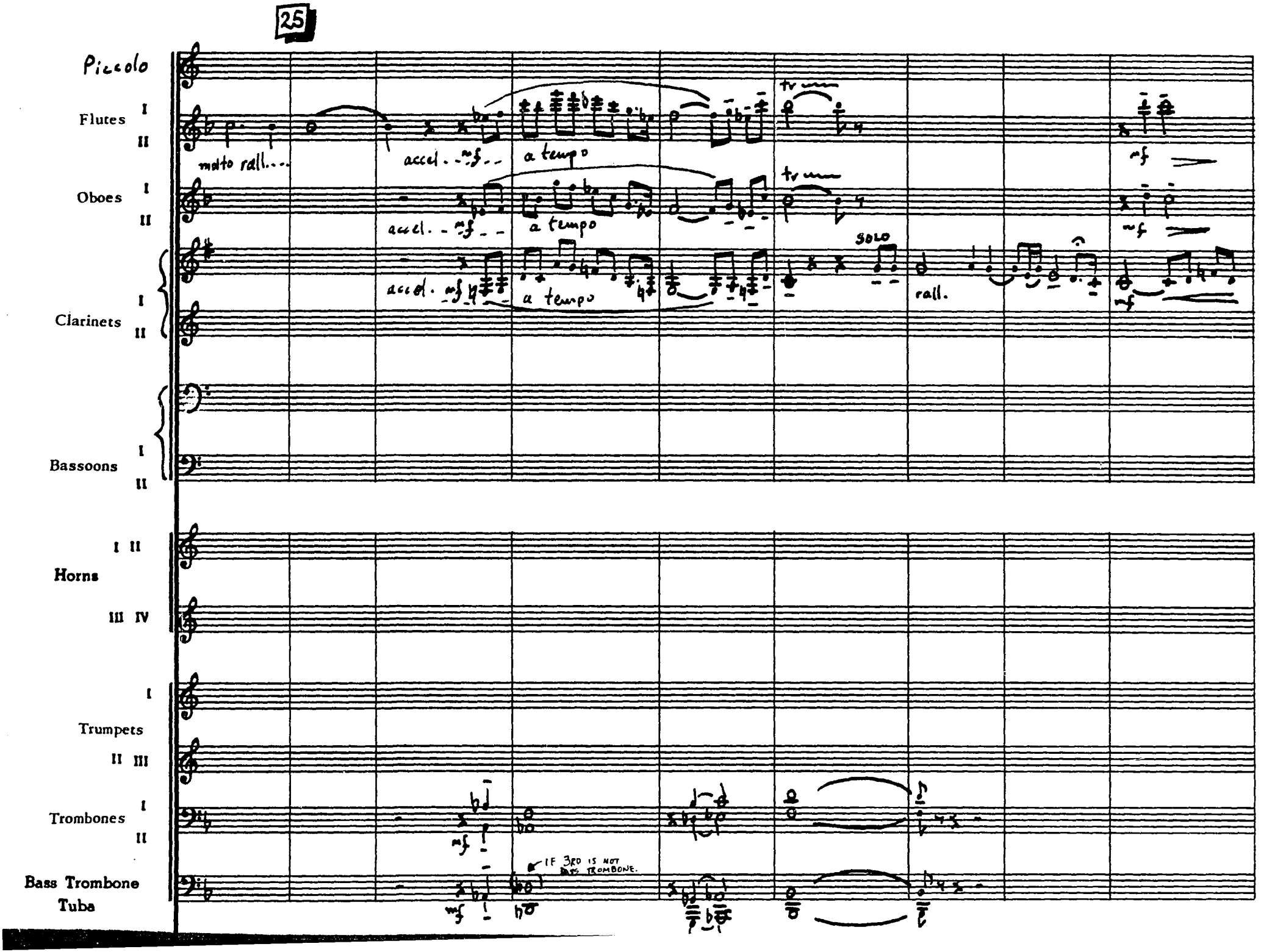

Bassoons I
II
I II
Horns
III IV
I
Trumpets
II III
Trombones I
II
Bass Trombone
Tuba
Timpani
Percussion
CHIMES
Harp
or
Piano

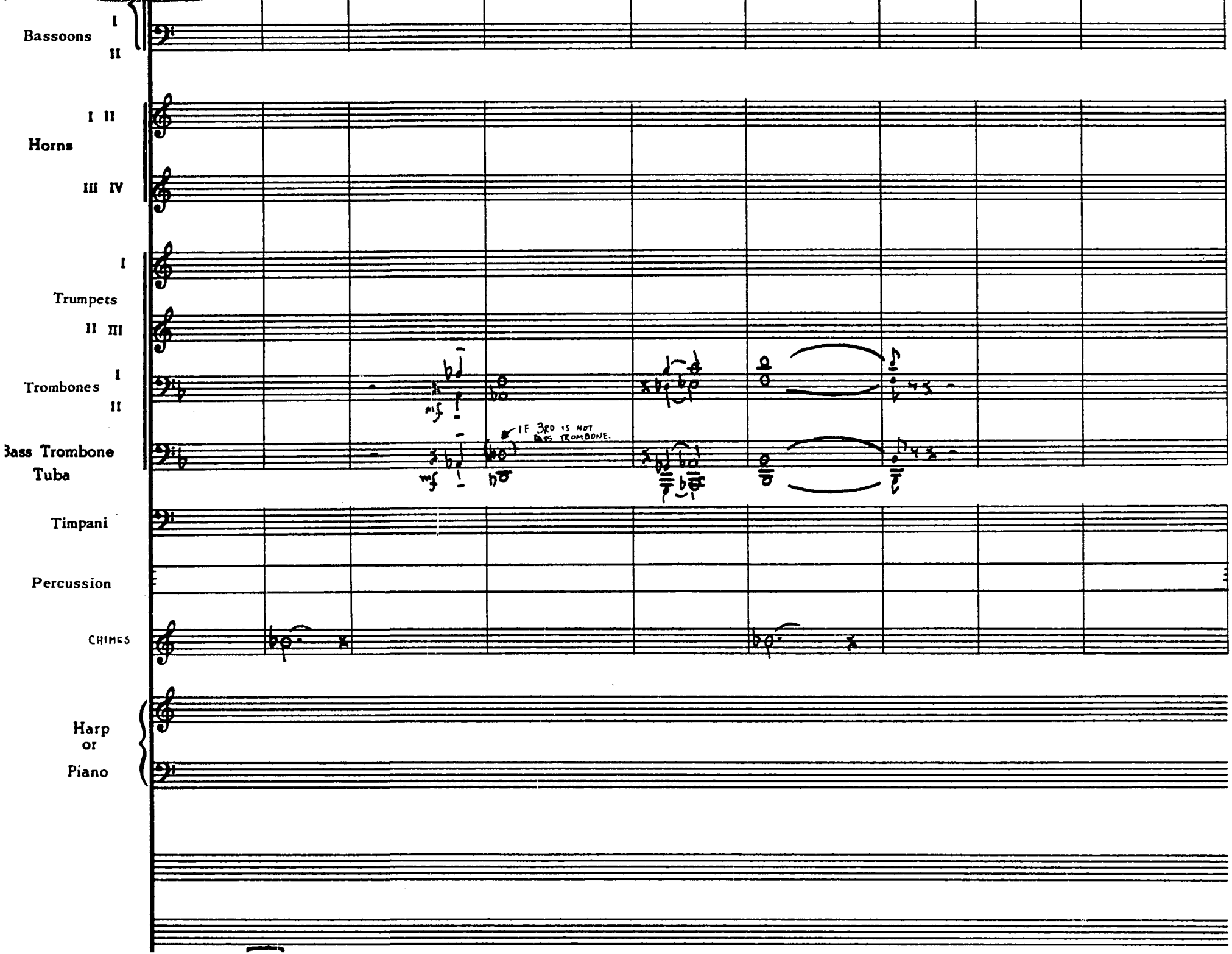

II
Bass Trombone
Tuba
Timpani
Percussion
CHIMES
Harp
or
Piano
12
ANDANTE
Violins I
II
Violas
Cellos
Double Basses
mp

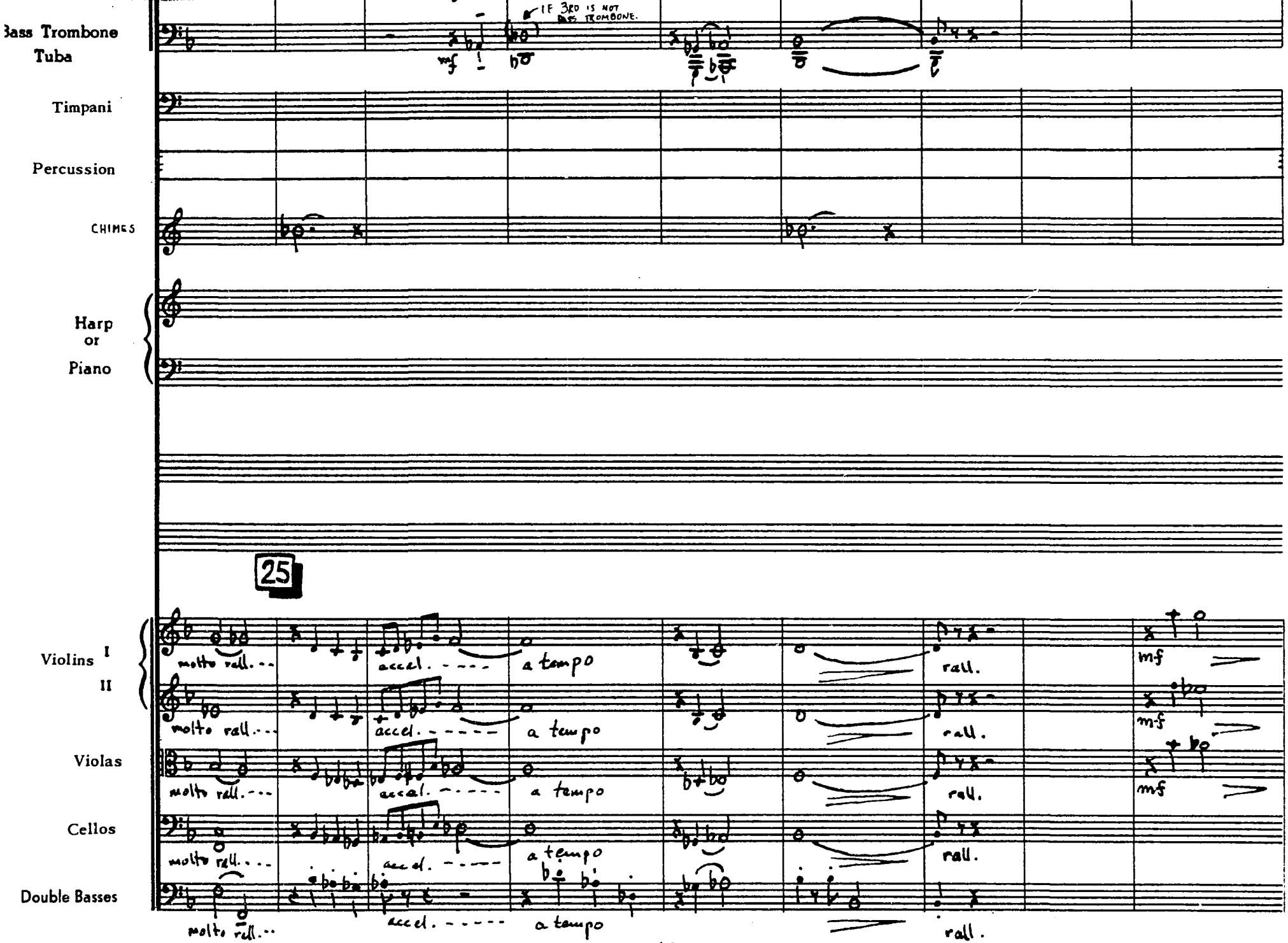

Piccolo
Flutes I II
Oboes I II
Clarinets I II
Bassoons I II
I II
Horns
III IV
I
Trumpets
II III
Trombones I II
Bass Trombone
Tuba
SOLO
rall.

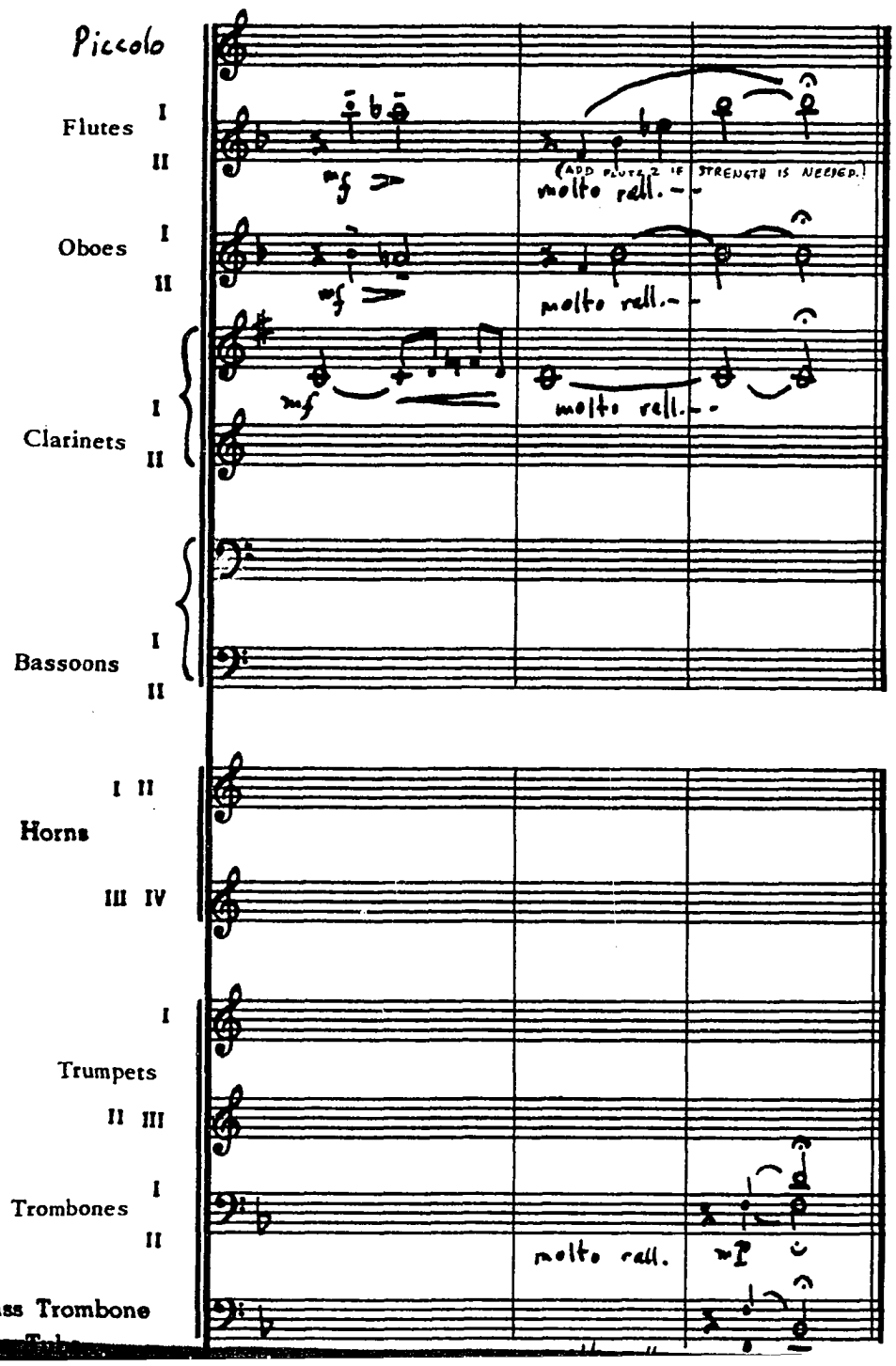

I
Trumpets
II III
Trombones I
II
Bass Trombone
Tuba
Timpani
Percussion
CHIMES
Harp
or
Piano
Violins I
II
rall.
rall.

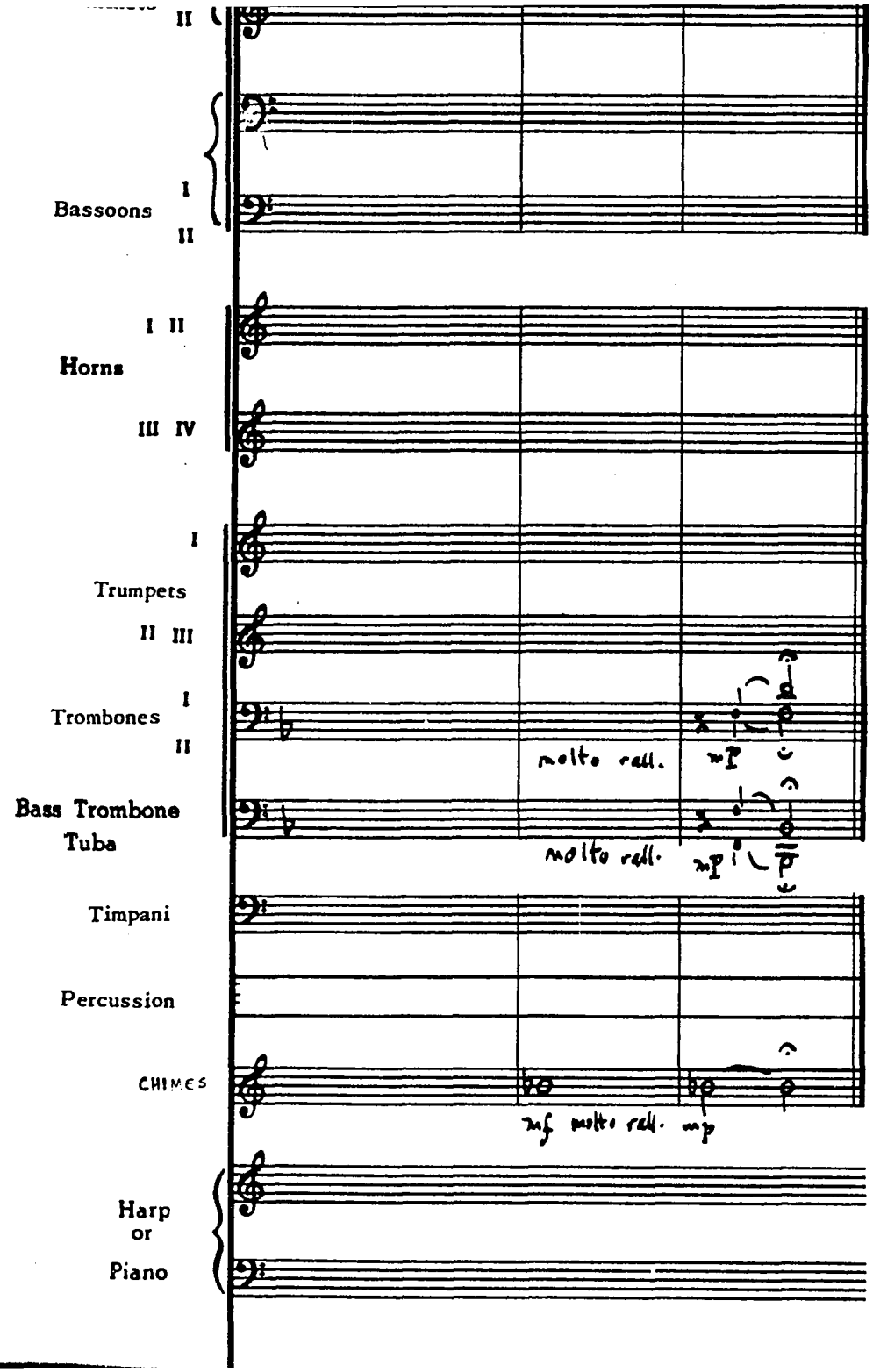

Tuba
Timpani
Percussion
CHIMES
Harp
or
Piano
Violins I
II
Violas
Cellos
Double Basses
rall.
rall.
rall.
rall.

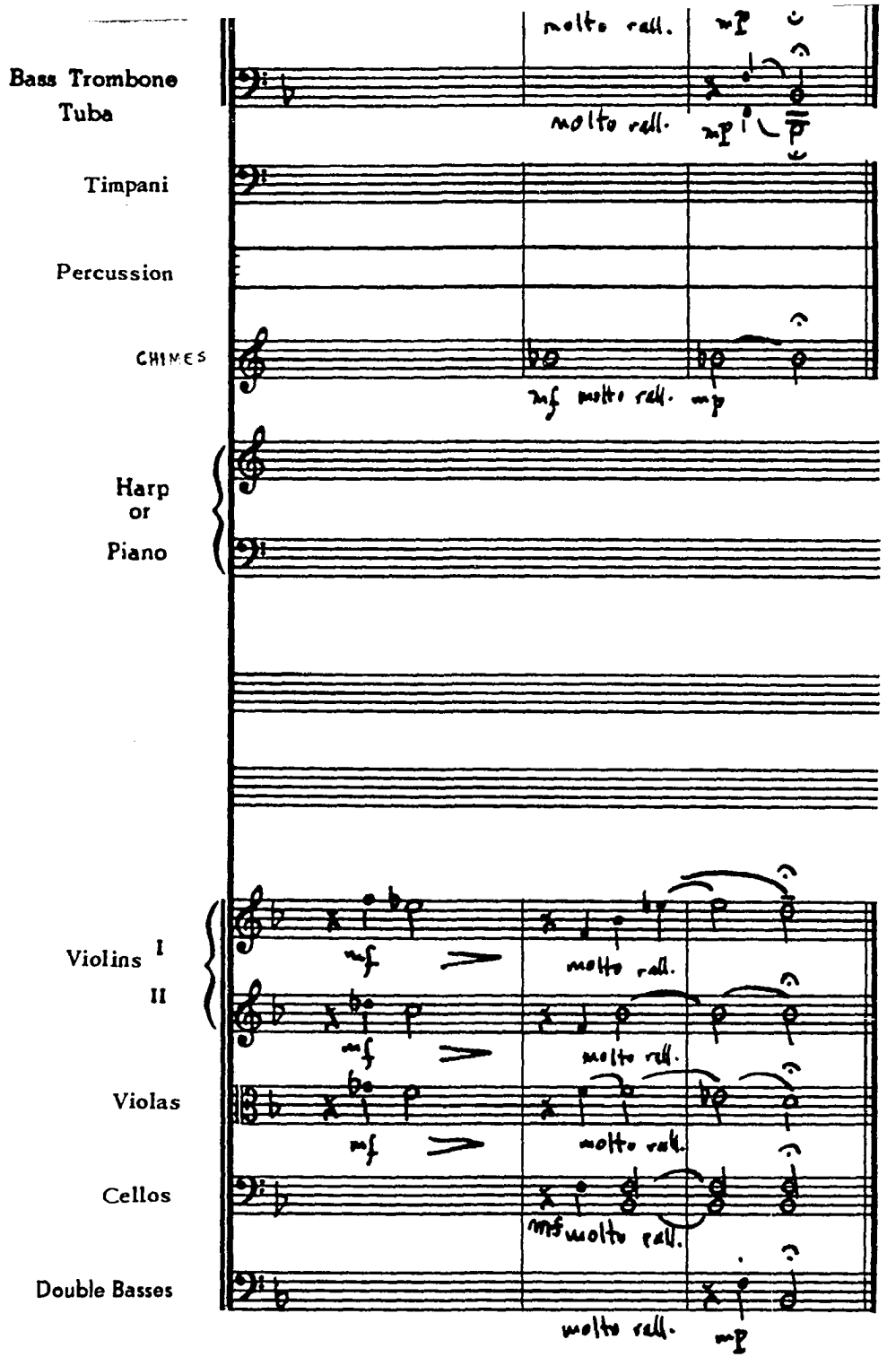

25
Piccolo
Flutes I II
Oboes I II
Clarinets I II
Bassoons I II
I II
Horns
III IV
I
Trumpets
II III
Trombones I II
Bass Trombone
Tuba
molto rall...
accel.
mf
a tempo
tr
SOLO
rall.
IF 3RD IS NOT BASS TROMBONE.

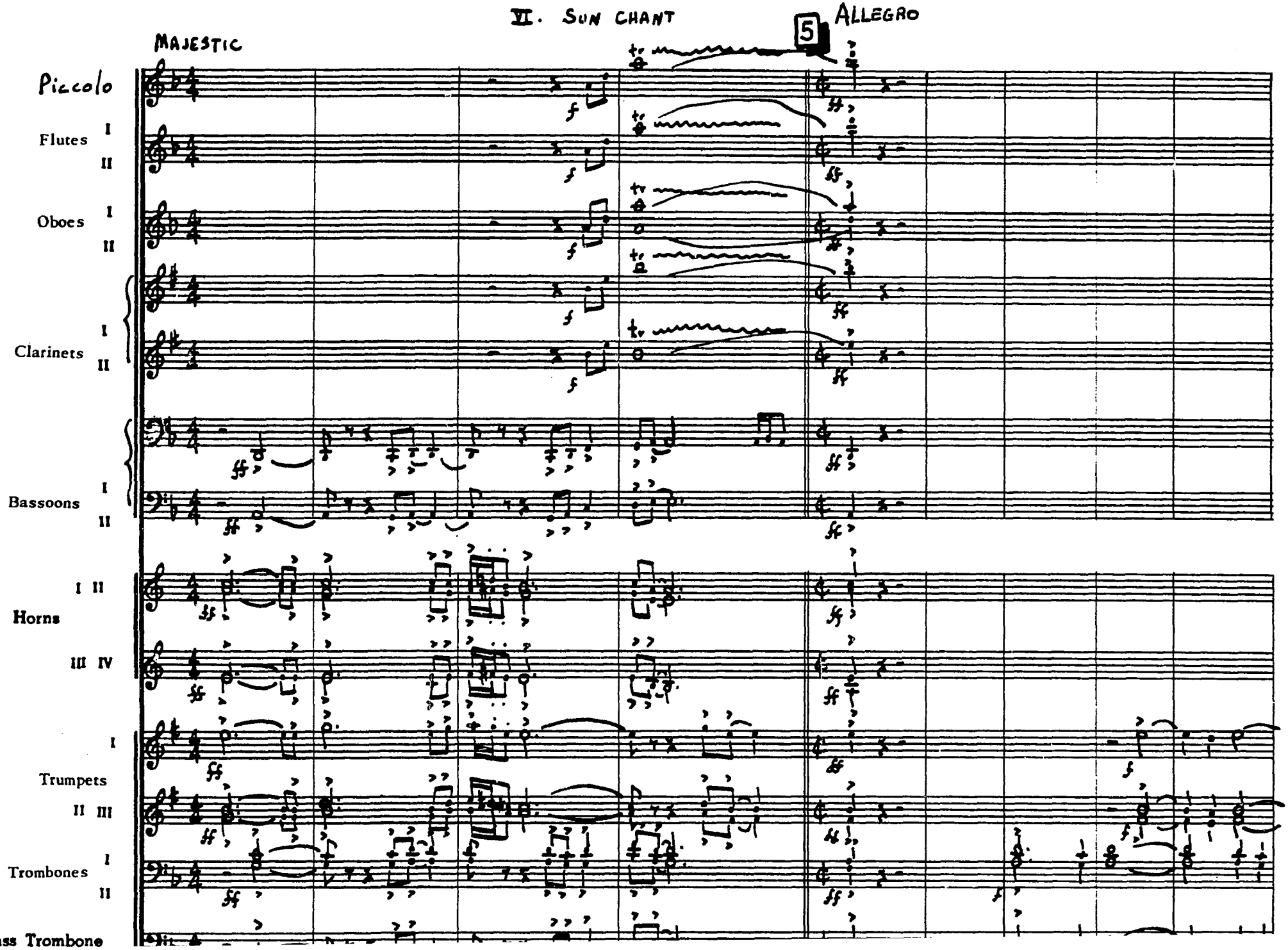

Bassoons
I
II
I II
Horns
III IV
I
Trumpets
II III
Trombones
I
II
Bass Trombone
Tuba
IF 3RD IS NOT BASS TROMBONE.
Timpani
Percussion
CHIMES
Harp
or
Piano

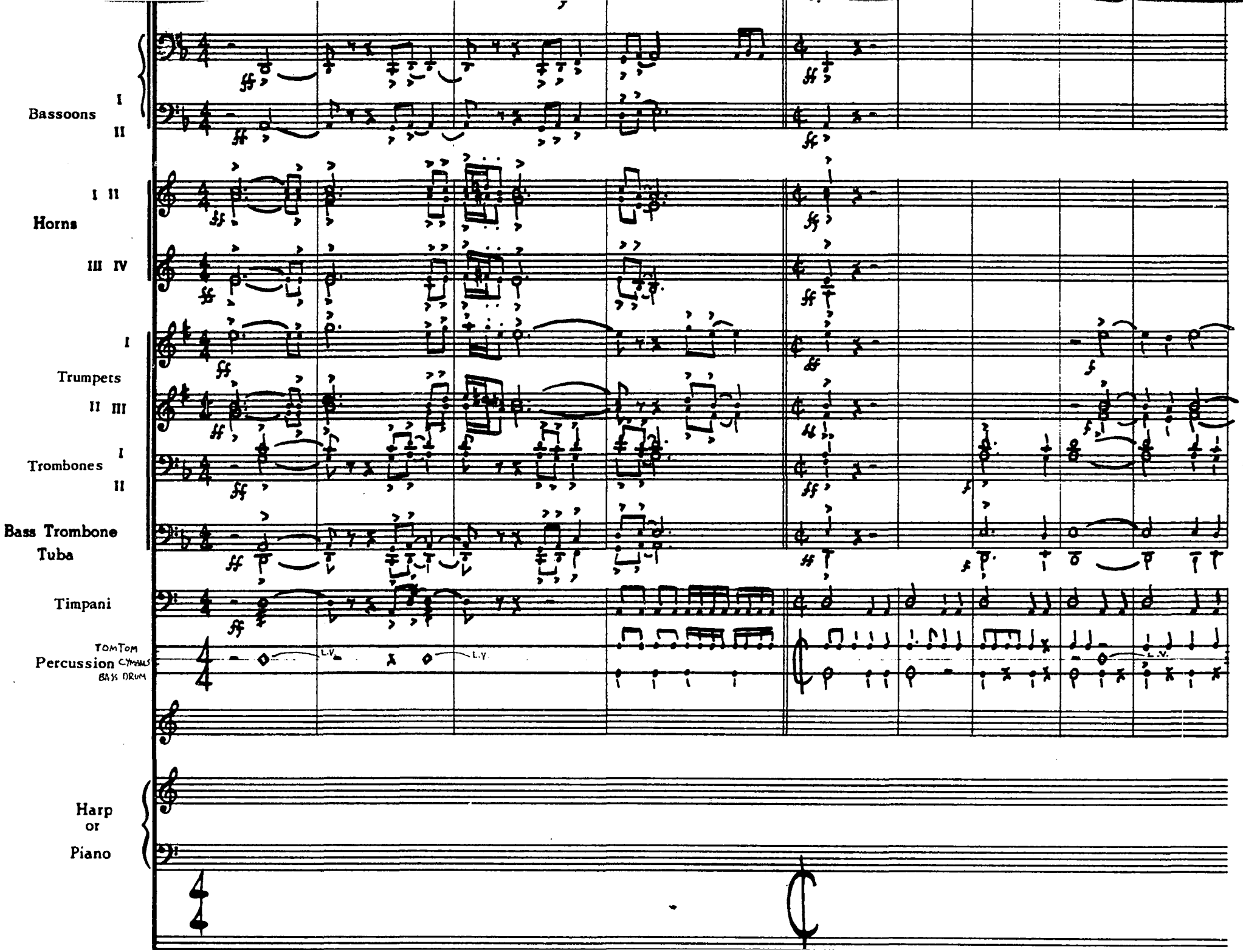

Bass Trombone
Tuba
IF 3RD IS NOT BASS TROMBONE.
Timpani
Percussion
CHIMES
Harp
or
Piano
25
Violins I
II
Violas
Cellos
Double Basses
molto rall.
accel.
a tempo
rall.
mf

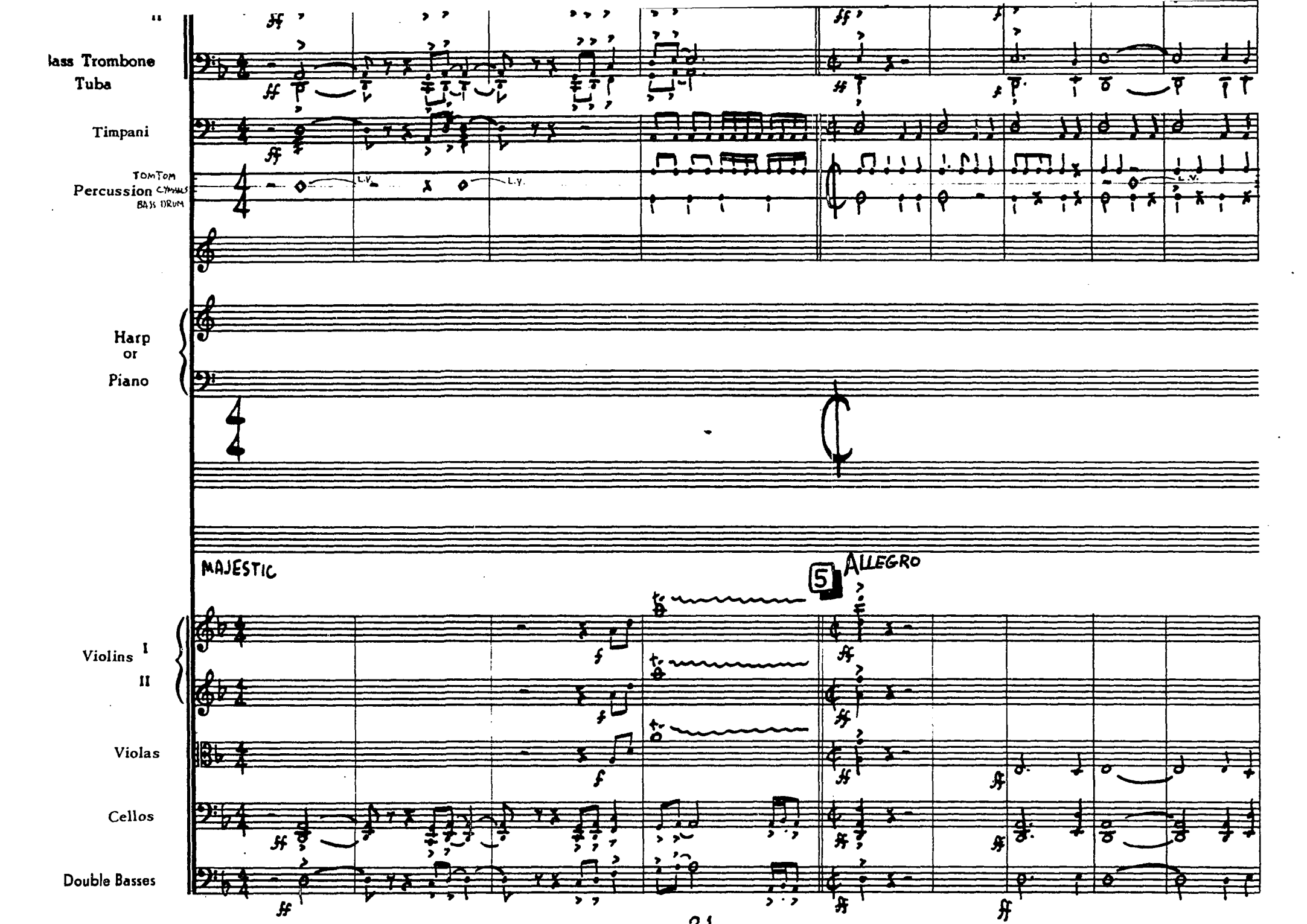

Piccolo
Flutes I II
Oboes I II
Clarinets I II
Bassoons I II
I II
Horns
III IV
I
Trumpets
II III
Trombones I II
Bass Trombone
mf
molto rall.
(ADD FLUTE 2 IF STRENGTH IS NEEDED.)

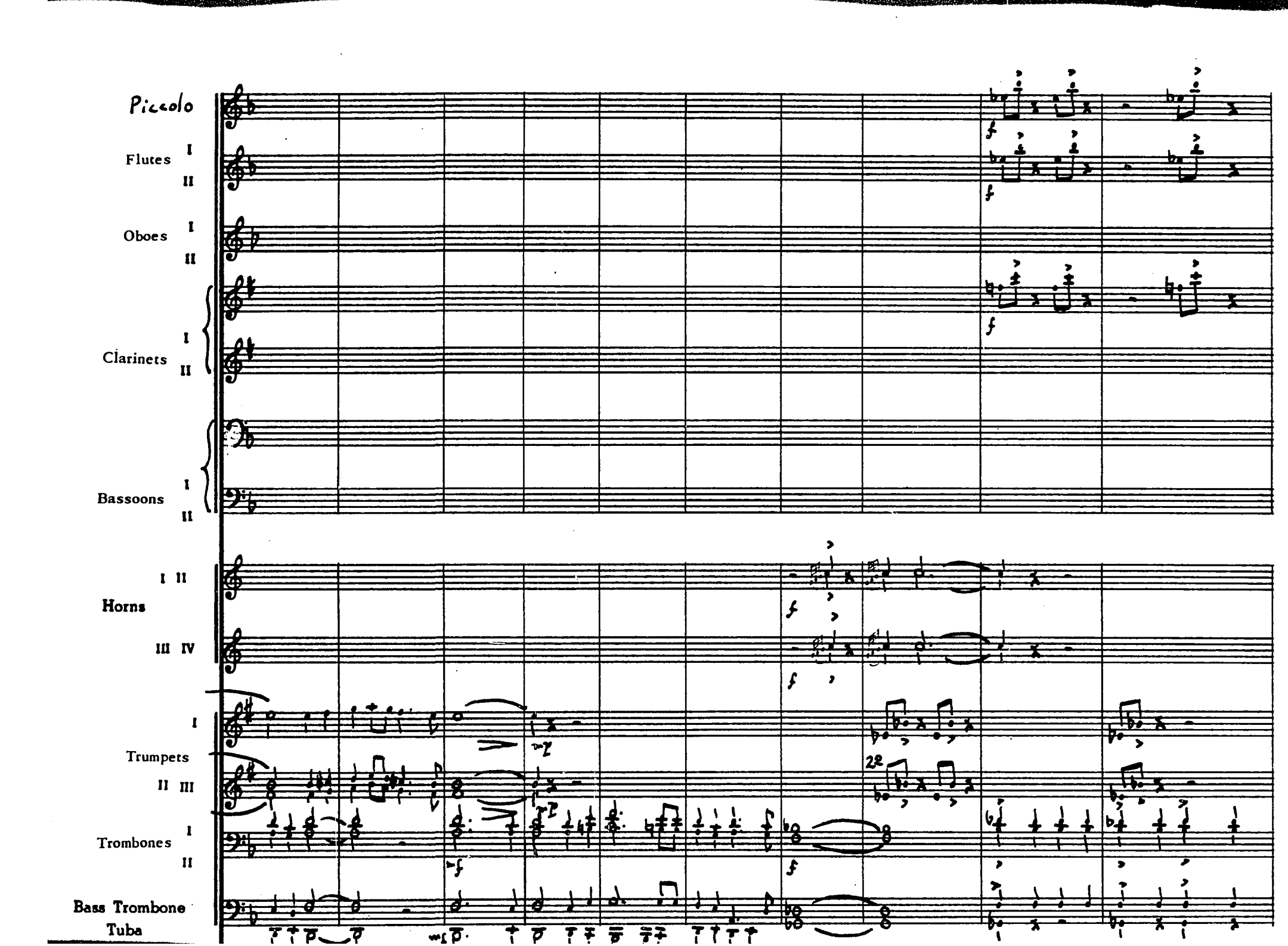

II
Bassoons I
II
I II
Horns
III IV
I
Trumpets
II III
Trombones I
II
molto rall.
Bass Trombone
Tuba
molto rall.
Timpani
Percussion
CHIMES
mf molto rall. mp
Harp
or
Piano

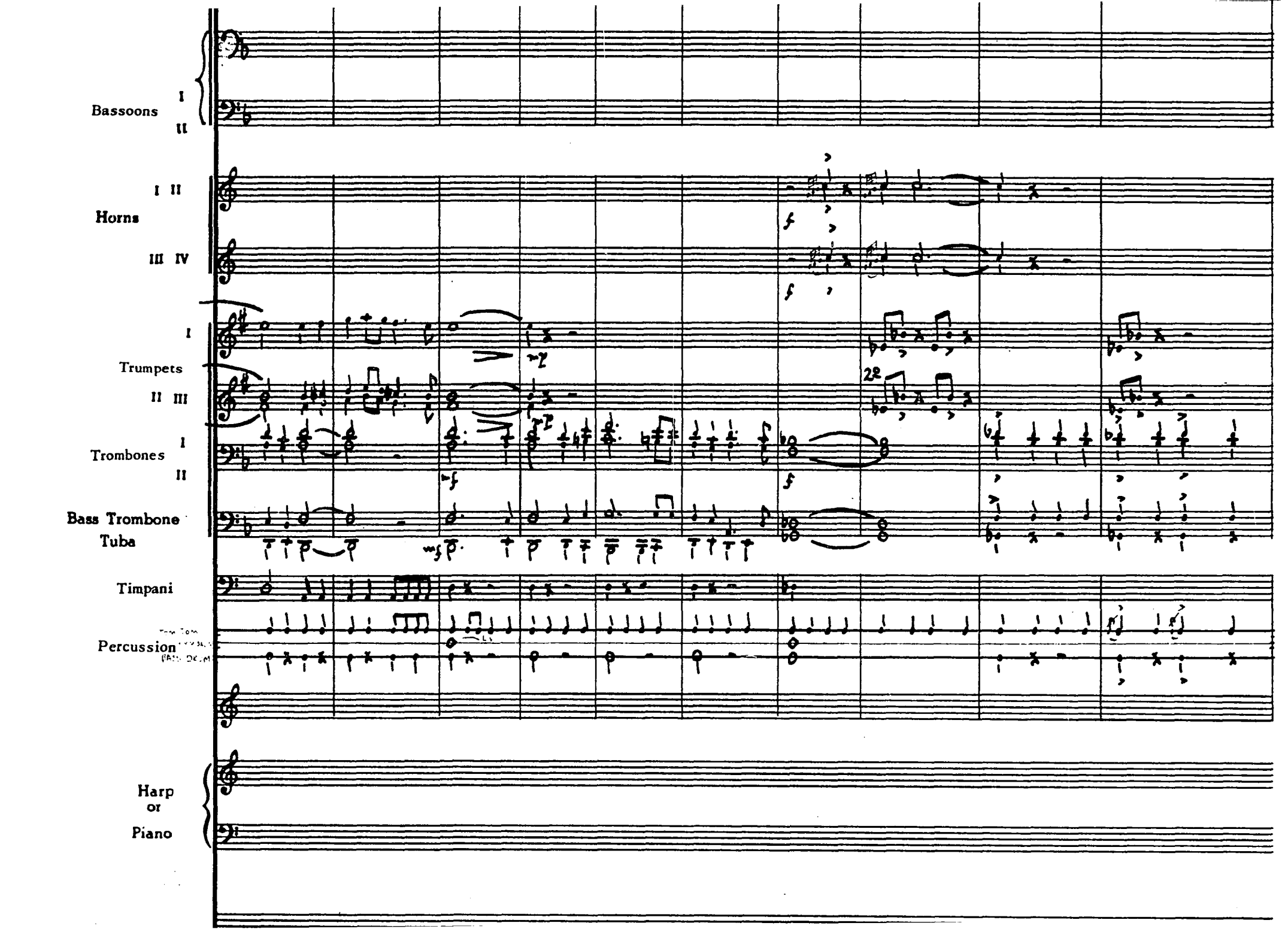

Bass Trombone
Tuba
molto rall.
mp
molto rall.
mp
Timpani
Percussion
CHIMES
mf molto rall.
mp
Harp
or
Piano
Violins I
II
mf
molto rall.
mf
molto rall.
Violas
mf
molto rall.
Cellos
mf molto rall.
Double Basses
molto rall.
mp

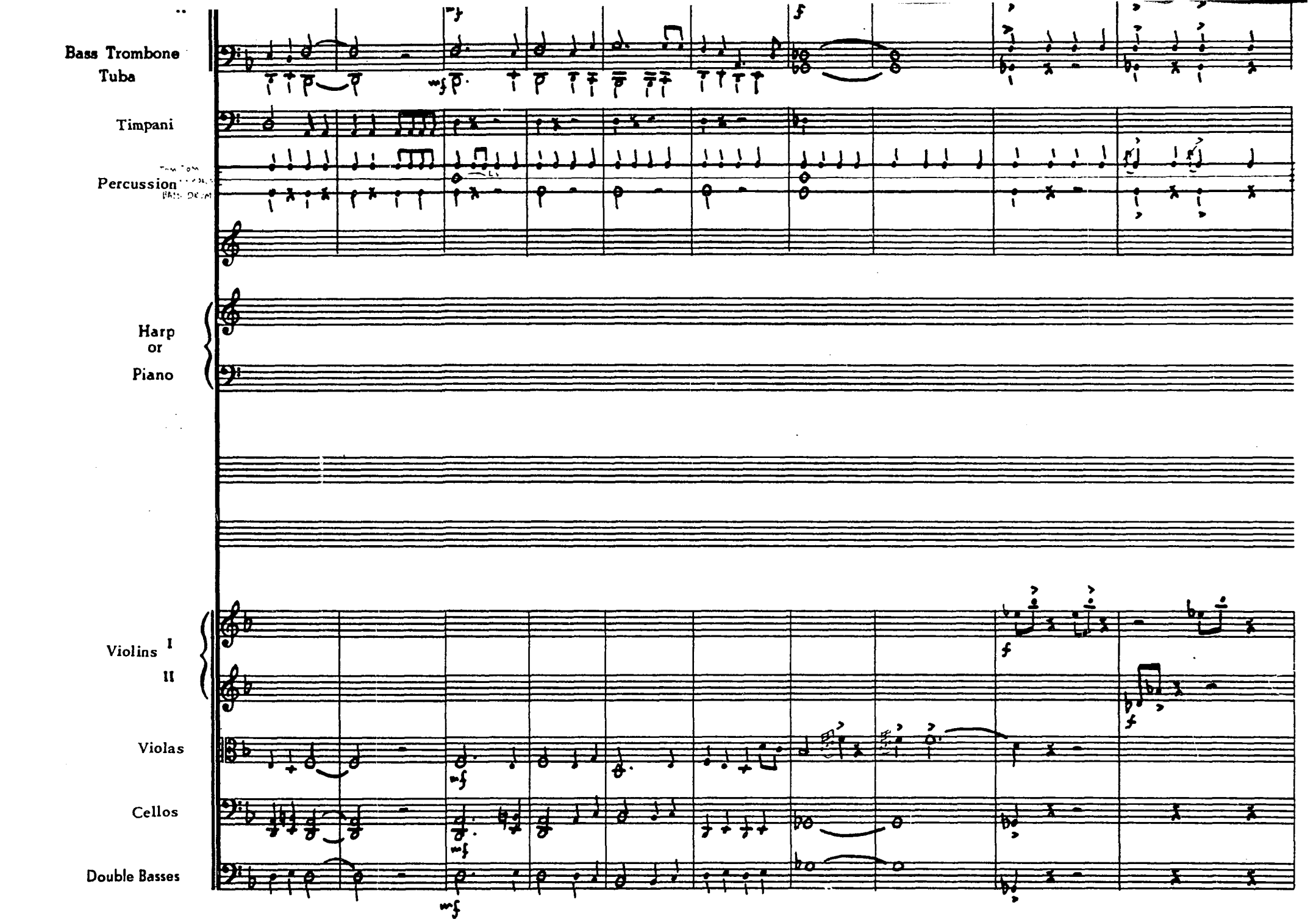

VI. SUN CHANT
MAJESTIC
5
ALLEGRO
Piccolo
Flutes I II
Oboes I II
Clarinets I II
Bassoons I II
I II
Horns
III IV
I
Trumpets
II III
Trombones I II
Bass Trombone

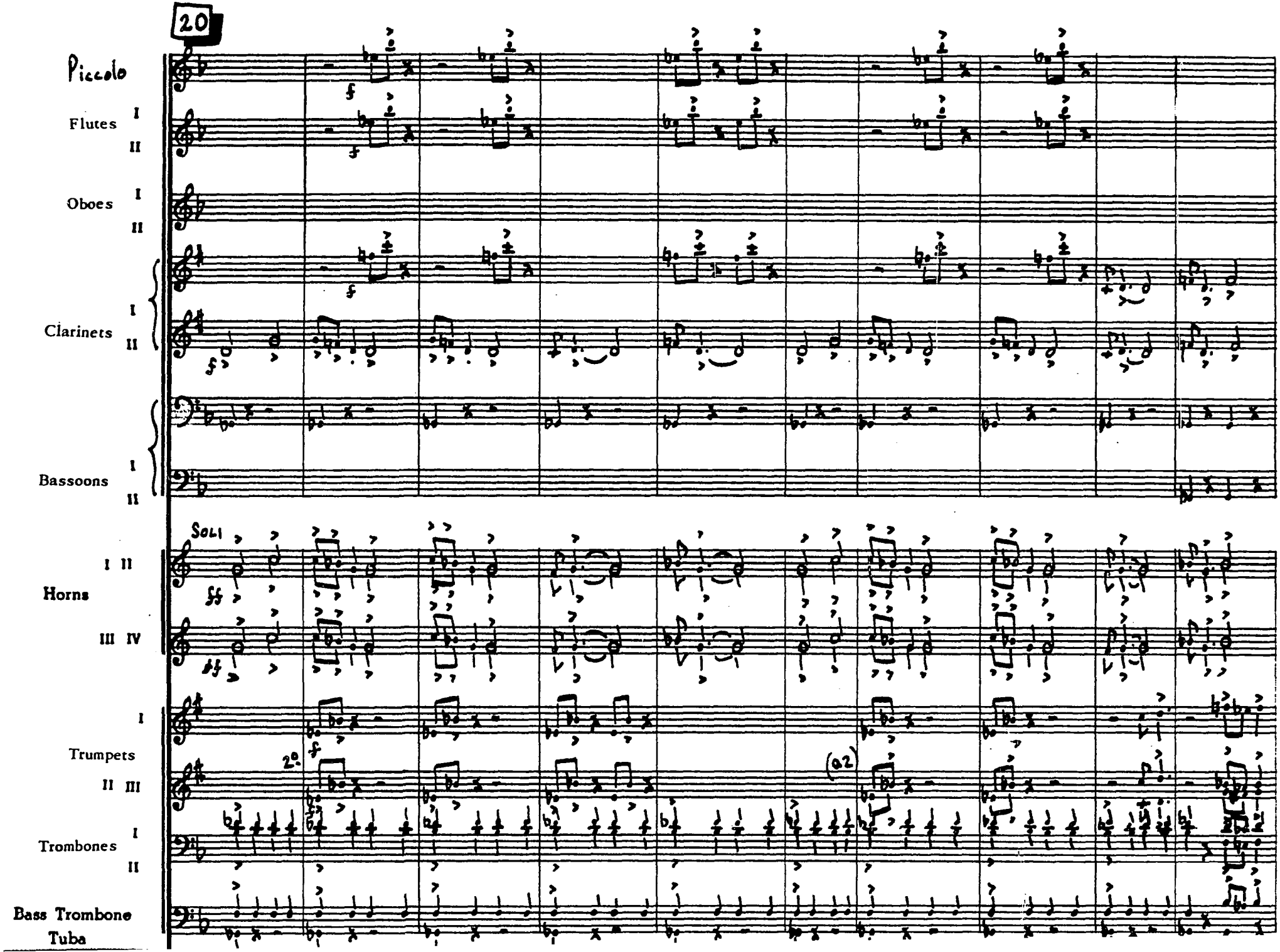

Bassoons I
II
I II
Horns
III IV
I
Trumpets
II III
Trombones I
II
Bass Trombone
Tuba
Timpani
TOM TOM
Percussion CYMBALS
BASS DRUM
L.V.
L.V.
L.V.
Harp
or
Piano

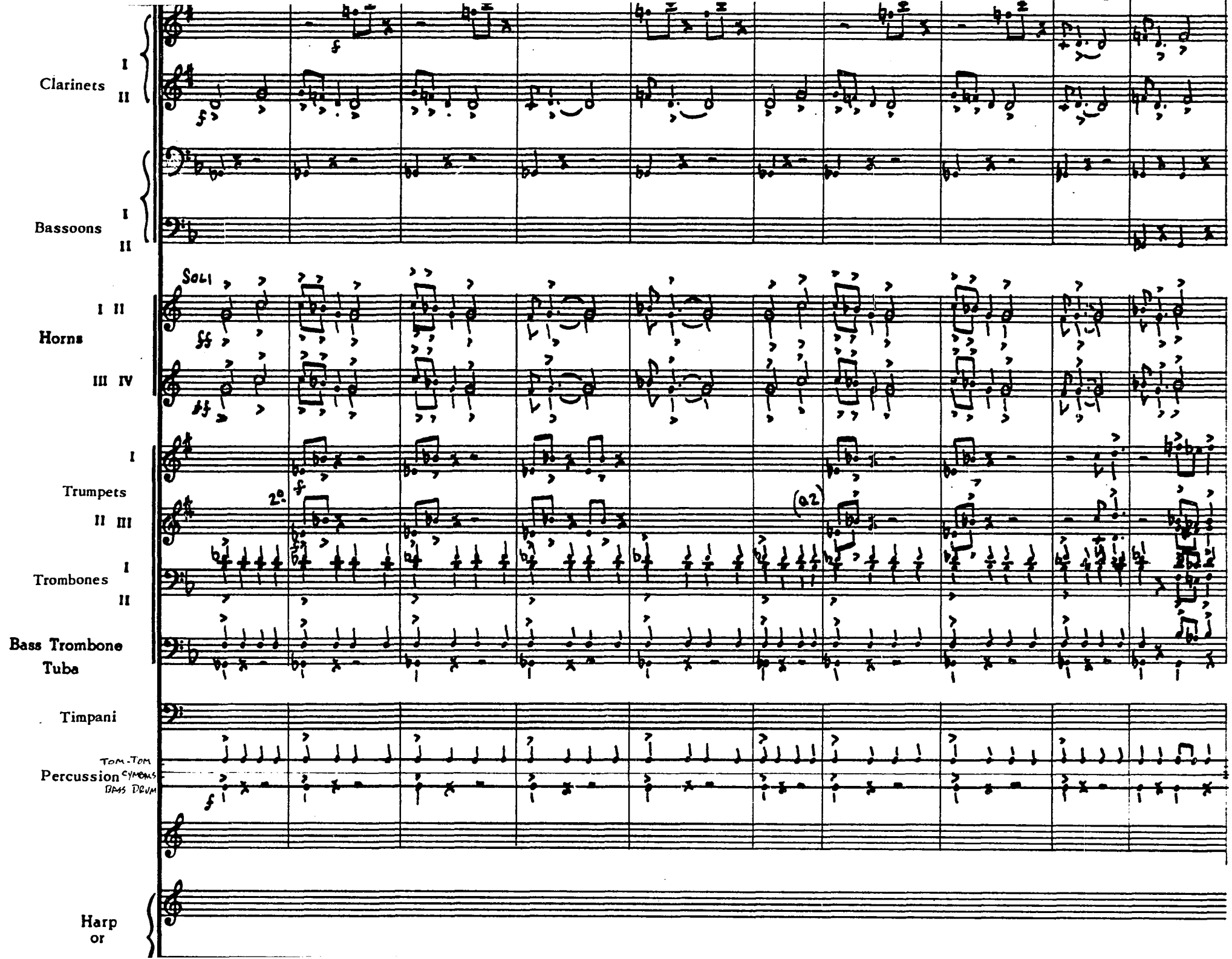

lass Trombone
Tuba
Timpani
TOM-TOM
Percussion CYMBALS
BASS DRUM
L.V.
L.V.
L.V.
Harp
or
Piano
MAJESTIC
5
ALLEGRO
Violins I
II
Violas
Cellos
Double Basses

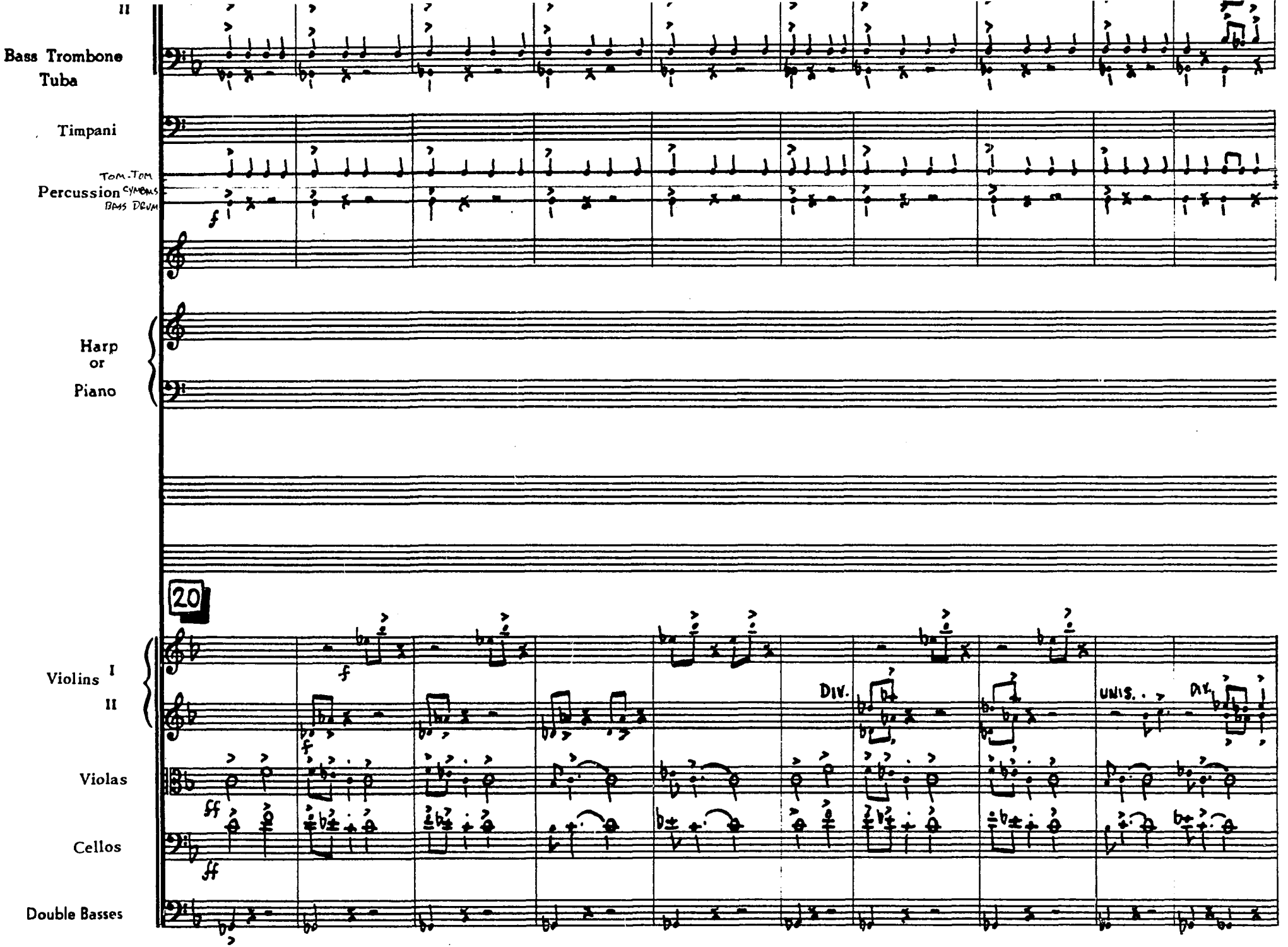

Piccolo
Flutes I II
Oboes I II
Clarinets I II
Bassoons I II
I II
Horns
III IV
I
Trumpets
II III
Trombones I II
Bass Trombone
Tuba

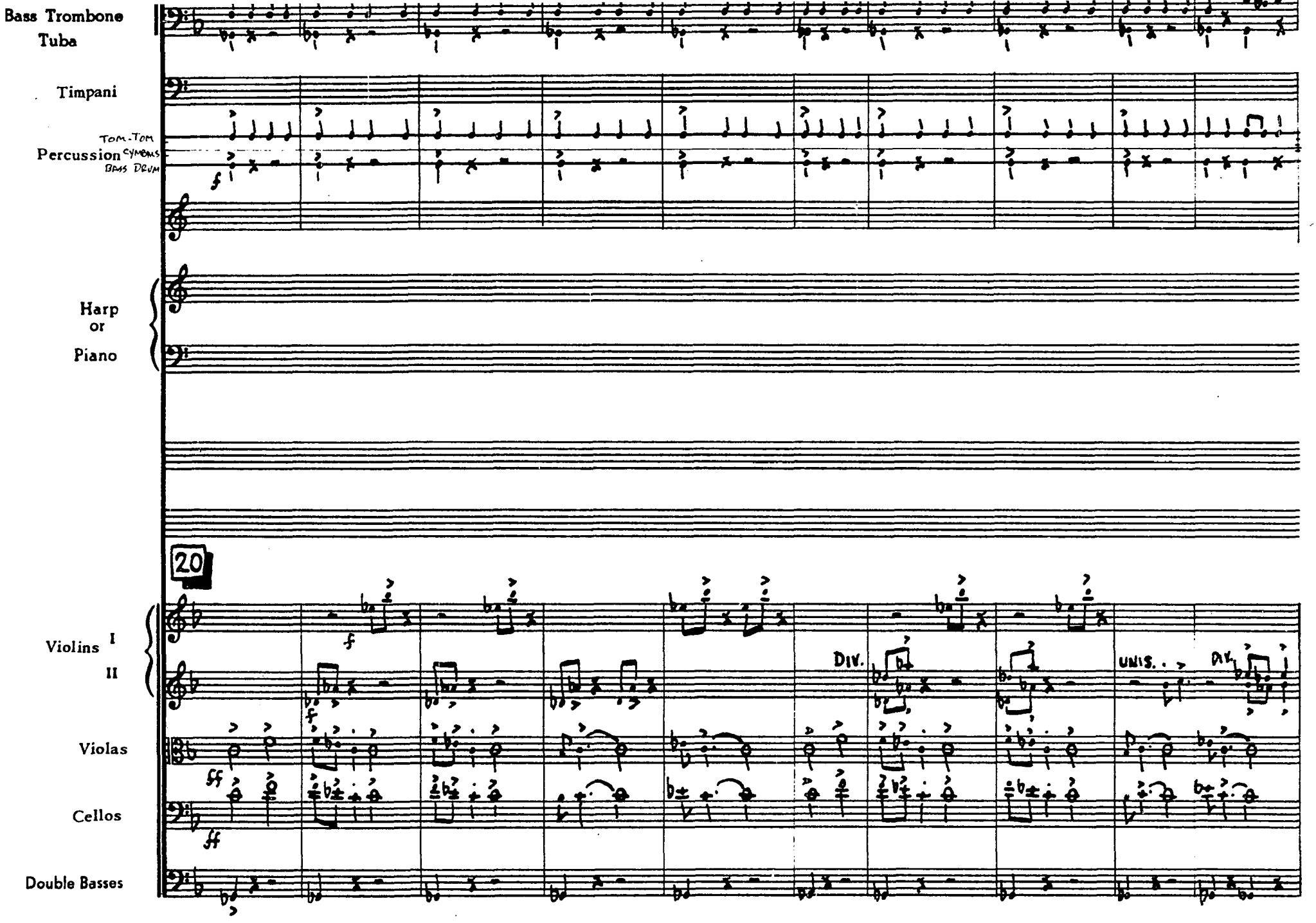

Bassoons
I
II
I II
Horns
III IV
I
Trumpets
II III
I
Trombones
II
Bass Trombone
Tuba
Timpani
Percussion
Harp
or
Piano
22

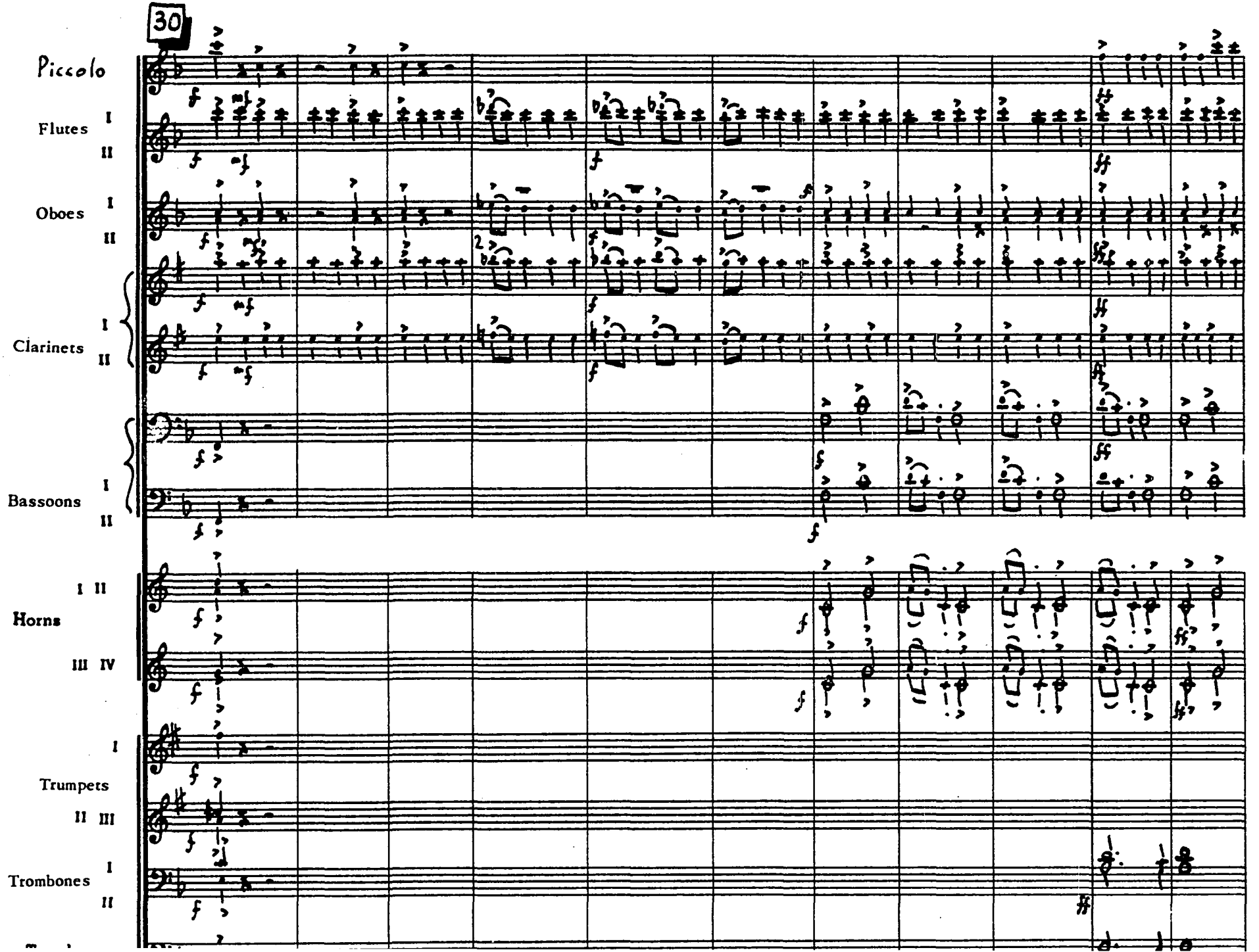

Bass Trombone
Tuba
Timpani
Percussion
Harp
or
Piano
Violins I
II
Violas
Cellos
Double Basses

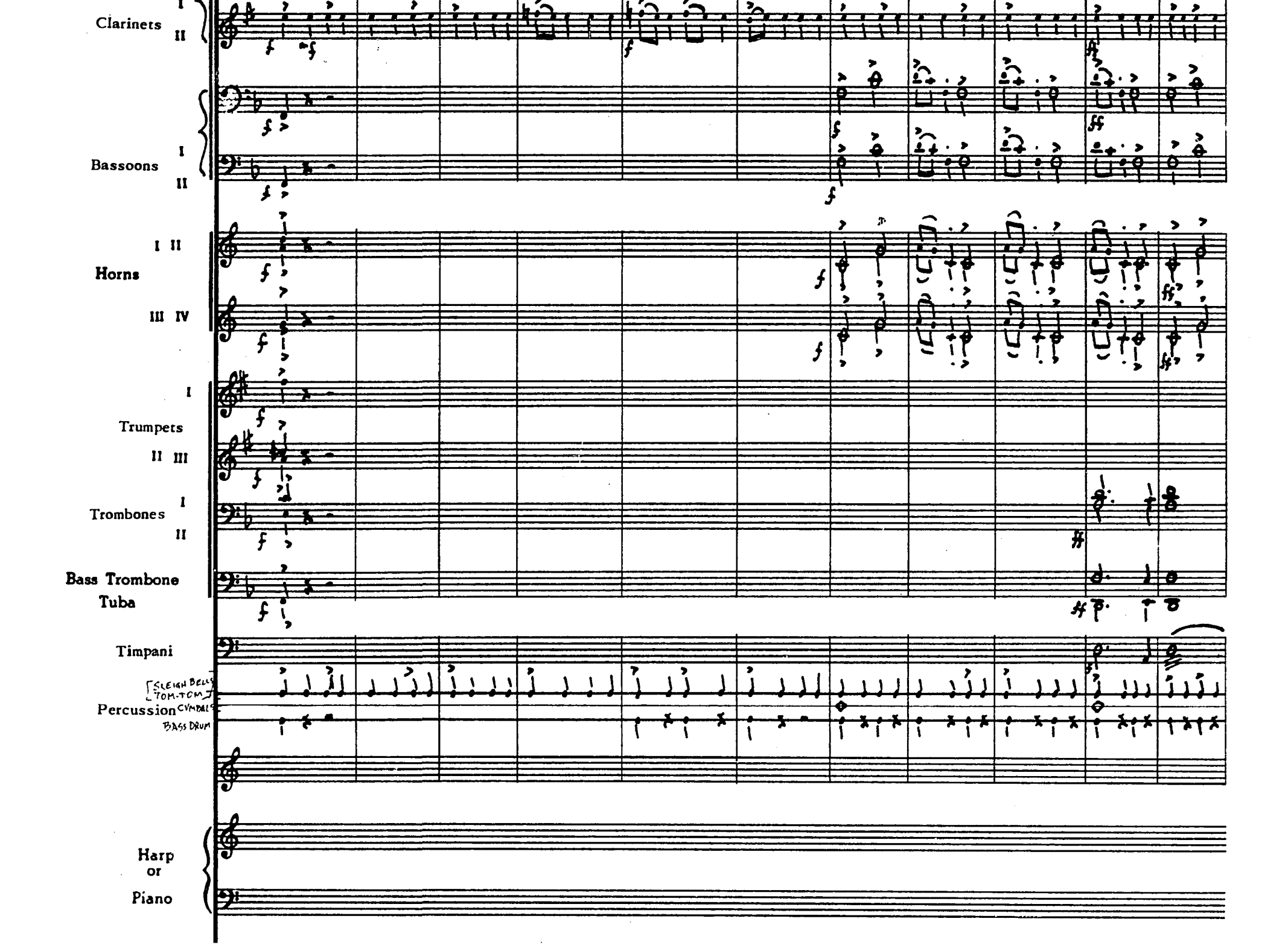

20
Piccolo
Flutes I II
Oboes I II
Clarinets I II
Bassoons I II
Soli
Horns I II III IV
Trumpets I II III
Trombones I II
Bass Trombone
Tuba

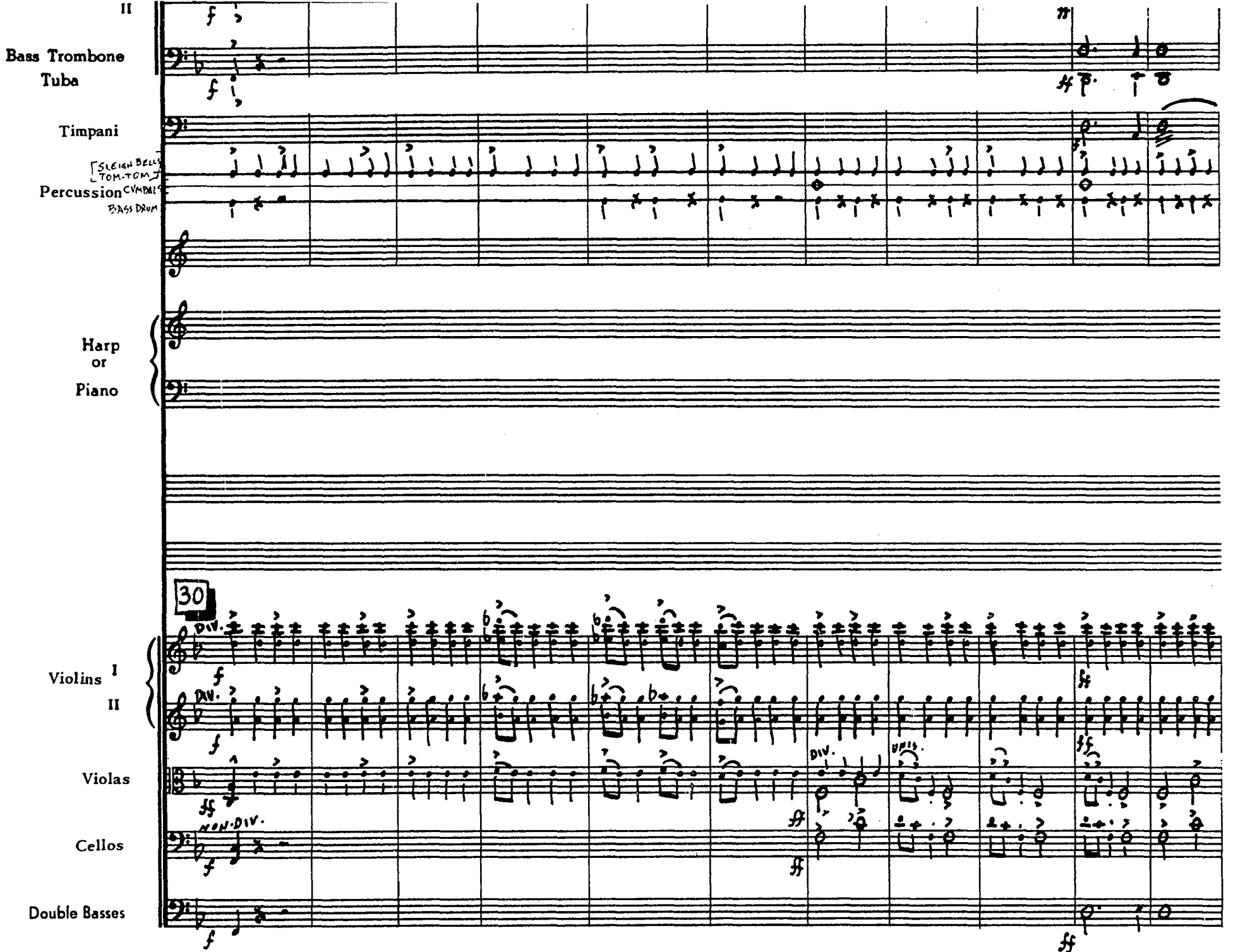

Clarinets
I
II
Bassoons
I
II
Horns
I II
III IV
Soli
Trumpets
I
II III
Trombones
I
II
Bass Trombone
Tuba
Timpani
Percussion
TOM-TOM
CYMBALS
BASS DRUM
Harp
or

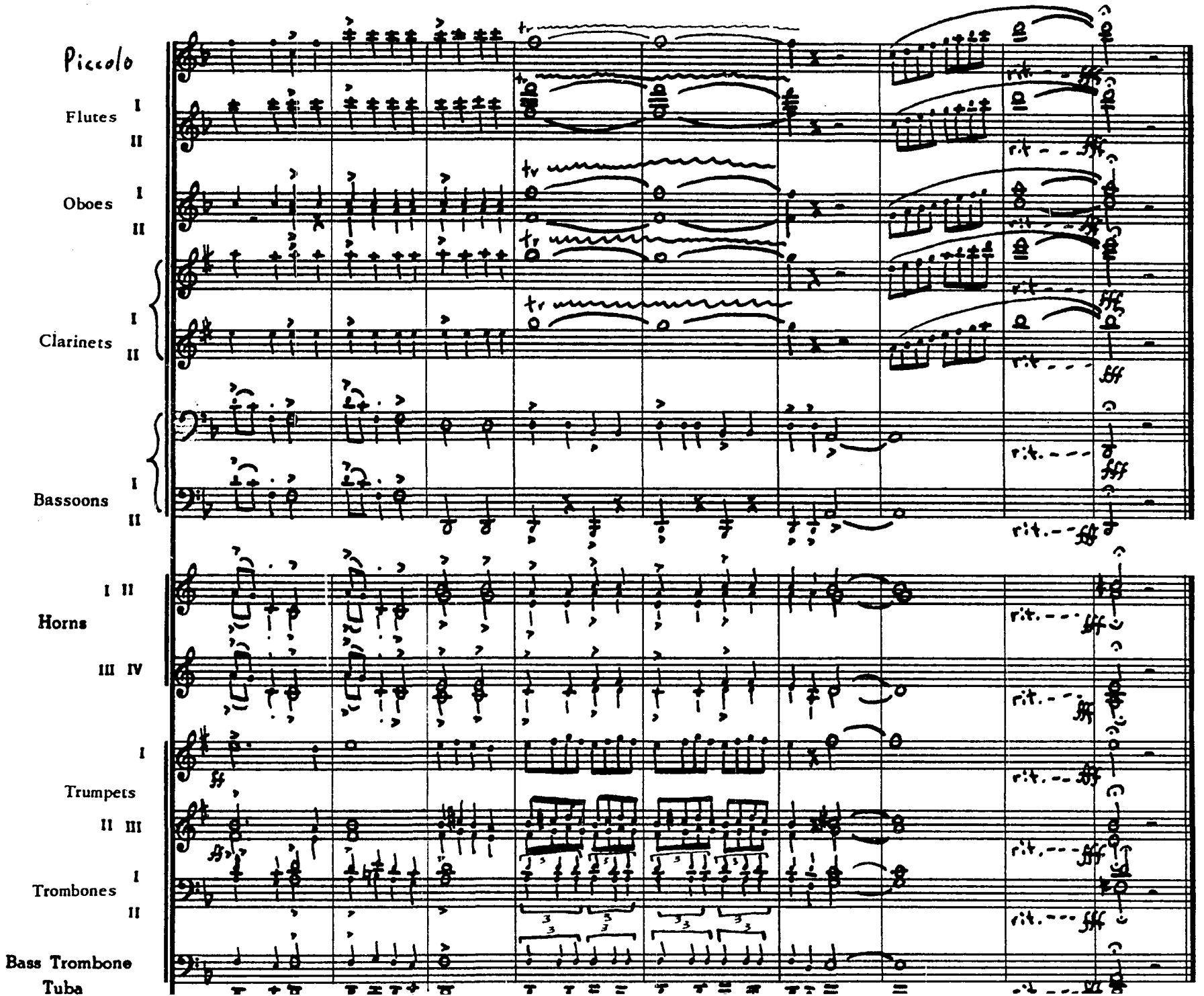

II
Bass Trombone
Tuba
Timpani
TOM-TOM
Percussion CYMBALS
BASS DRUM
Harp
or
Piano
20
Violins I
II
Violas
Cellos
Double Basses
DIV.
UNIS.
DIV.

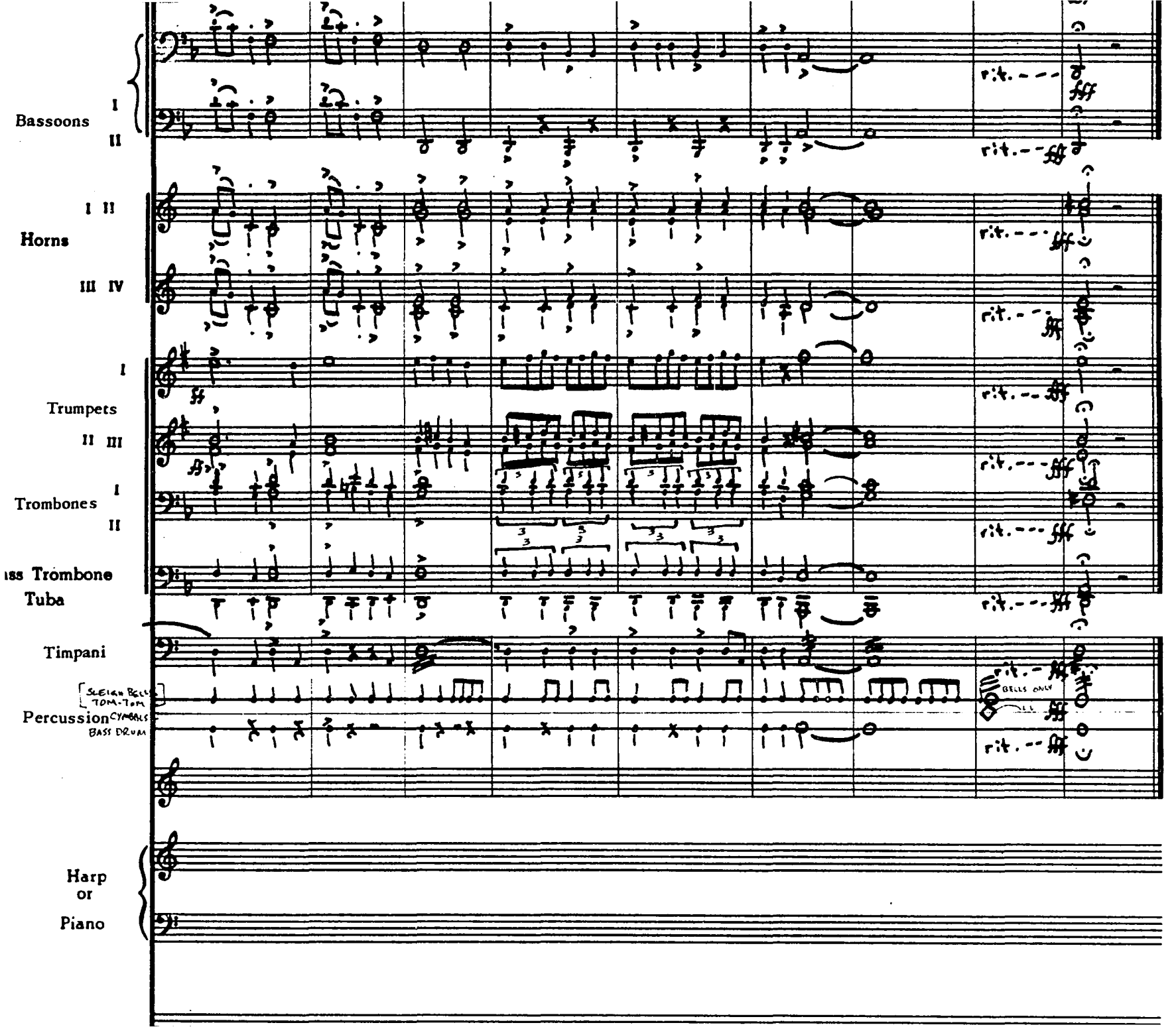

Bass Trombone
Tuba
Timpani
Percussion
TOM-TOM
CYMBALS
BASS DRUM
Harp
or
Piano
20
Violins I
II
Violas
Cellos
Double Basses
DIV.
UNIS.
DIV.

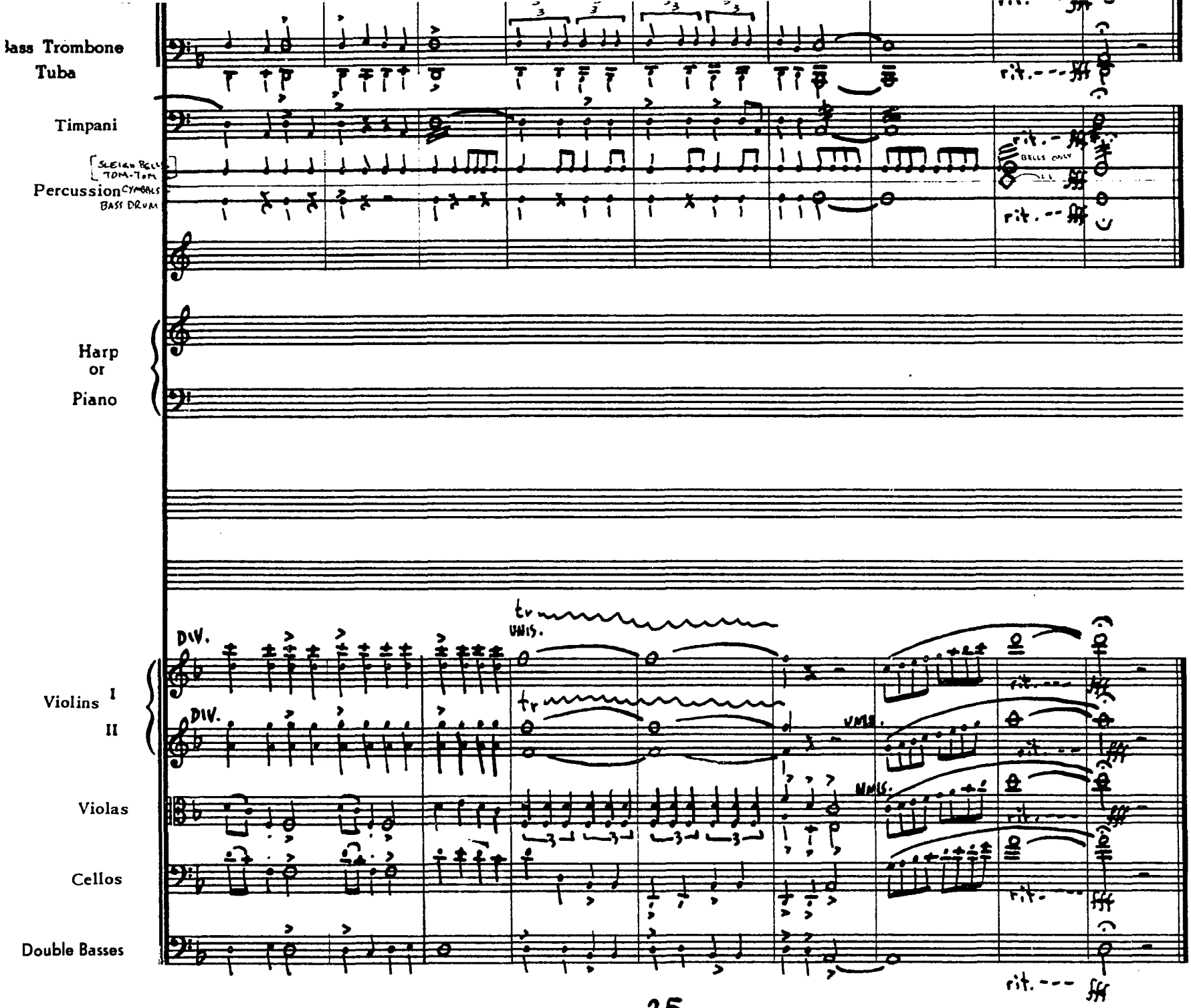

30
Piccolo
Flutes I II
Oboes I II
Clarinets I II
Bassoons I II
I II
Horns
III IV
I
Trumpets
II III
Trombones I II


Clarinets
I
II
Bassoons
I
II
Horns
I II
III IV
Trumpets
I
II III
Trombones
I
II
Bass Trombone
Tuba
Timpani
Percussion
SLEIGH BELLS
TOM-TOM
CYMBALS
BASS DRUM
Harp
or
Piano


II
Bass Trombone
Tuba
Timpani
[SLEIGH BELLS
TOM-TOM
Percussion CYMBALS
BASS DRUM
Harp
or
Piano
30
DIV.
Violins I
II
Violas
Cellos
NON-DIV.
Double Basses


Piccolo
Flutes I II
Oboes I II
Clarinets I II
Bassoons I II
Horns I II III IV
Trumpets I II III
Trombones I II
Bass Trombone
Tuba
tr
rit.
ff


Bassoons
I
II
Horns
I II
III IV
Trumpets
I
II III
Trombones
I
II
ıss Trombone
Tuba
Timpani
Percussion
SLEIGH BELLS
TOM-TOM
CYMBALS
BASS DRUM
Harp
or
Piano
rit.
ff
BELLS ONLY


lass Trombone
Tuba
Timpani
SLEIGH BELLS
TOM-TOM
Percussion CYMBALS
BASS DRUM
rit.
BELLS ONLY
Harp
or
Piano
Violins I
II
Violas
Cellos
Double Basses
DIV.
UNIS.
tr
rit.
fff

ADAGIO

PICCOLO IN C

FLUTES IN C

OBOES

E♭ CLARINET

B♭ CLARINET I

B♭ CLARINET II

B♭ CLARINET III

E♭ ALTO CLARINET

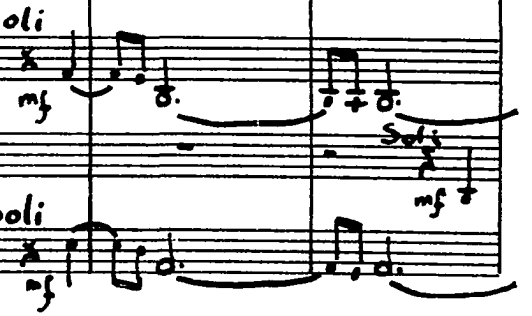
B♭ BASS CLARINET

E♭ CONTRABASS CLARINET

BASSOONS

E♭ ALTO SAXOPHONE I

E♭ ALTO SAXOPHONE II



E♭ ALTO SAXOPHONE II

B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

E♭ ALTO CLARINET

B♭ BASS CLARINET

E♭ CONTRABASS CLARINET

BASSOONS

Soli mf

Soli mf

Soli mf

E♭ ALTO SAXOPHONE I

E♭ ALTO SAXOPHONE II

B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

B♭ CORNET I

B♭ CORNET II

B♭ CORNET III

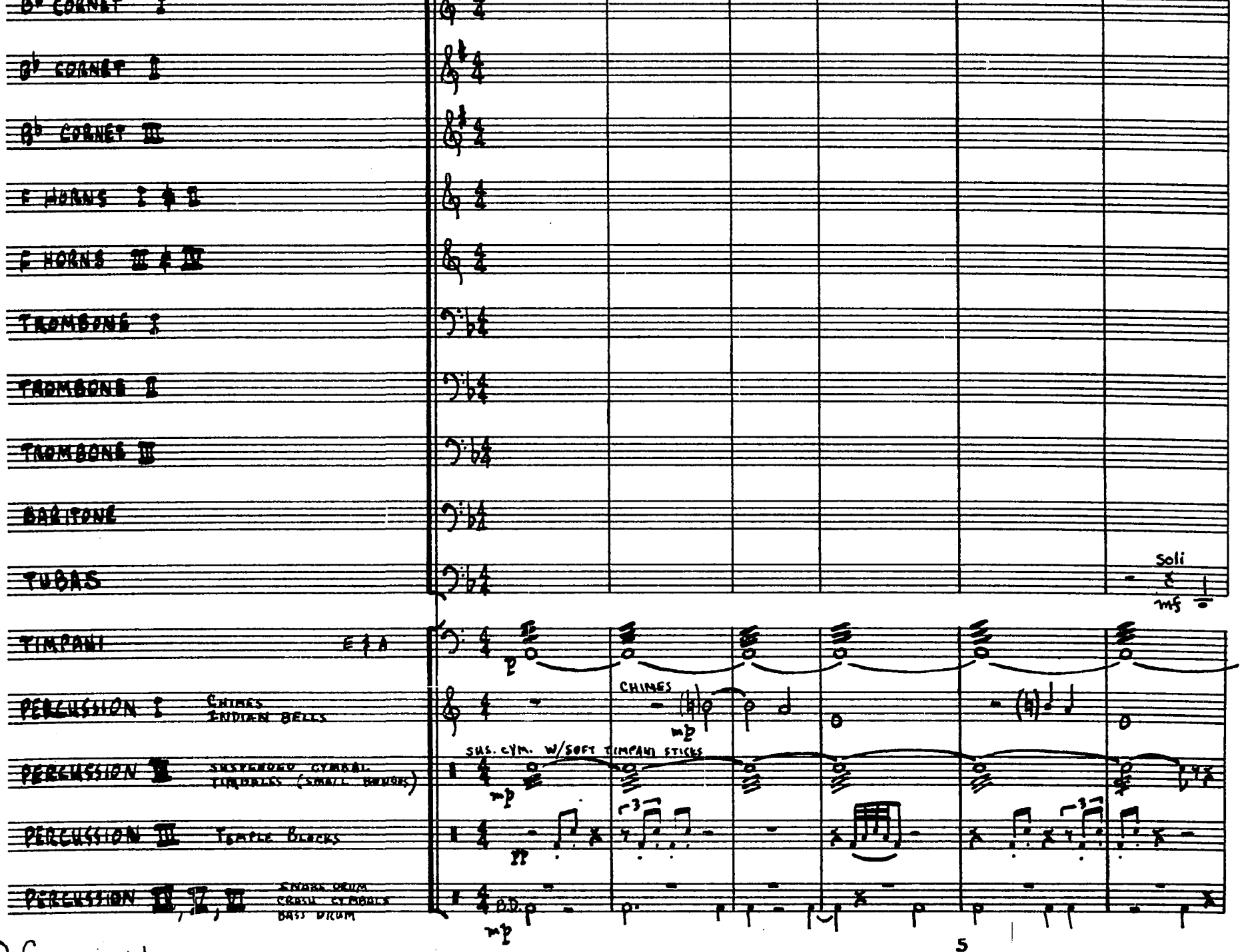
F HORNS I & II

F HORNS III & IV

TROMBONE I

TROMBONE II

TROMBONE III



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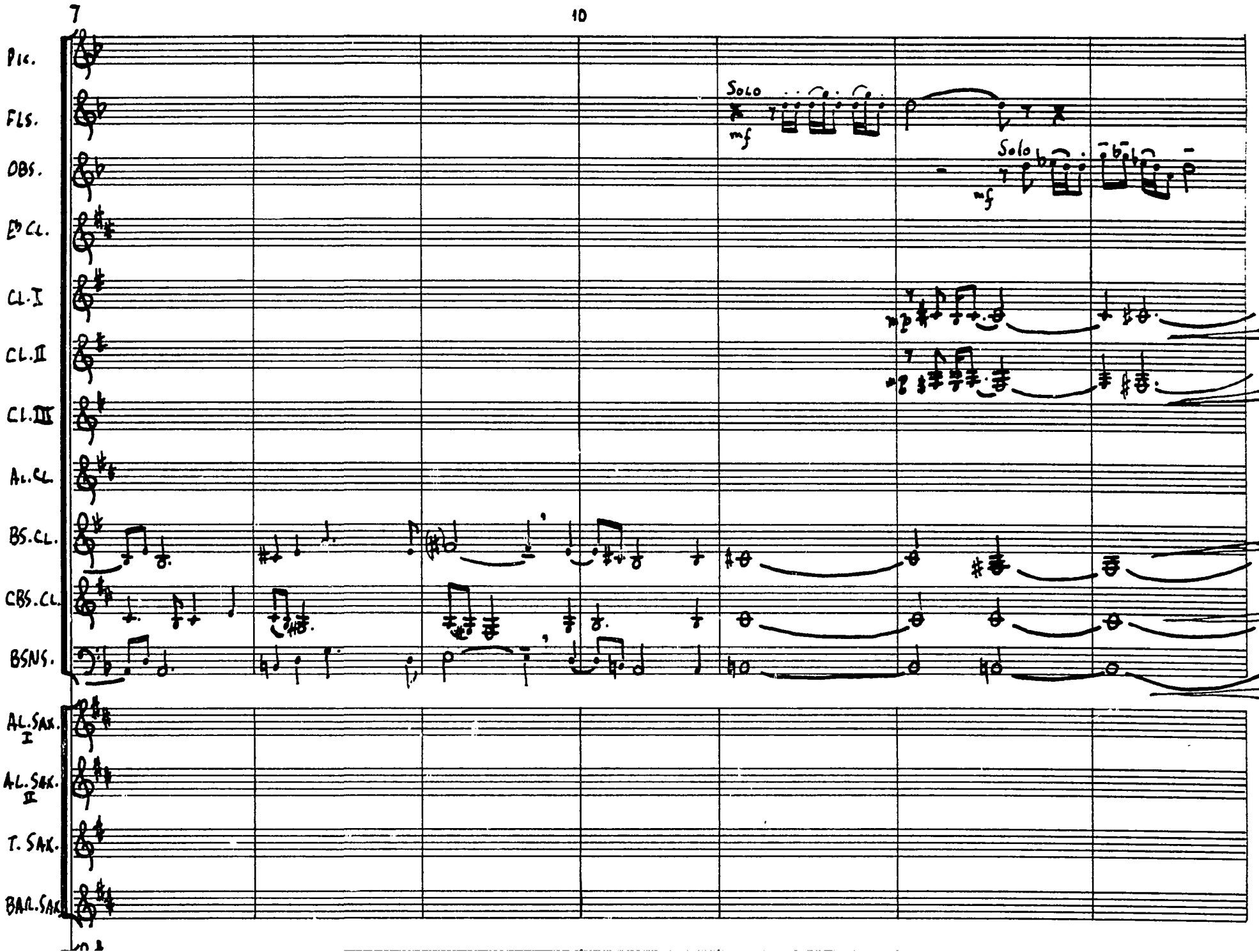
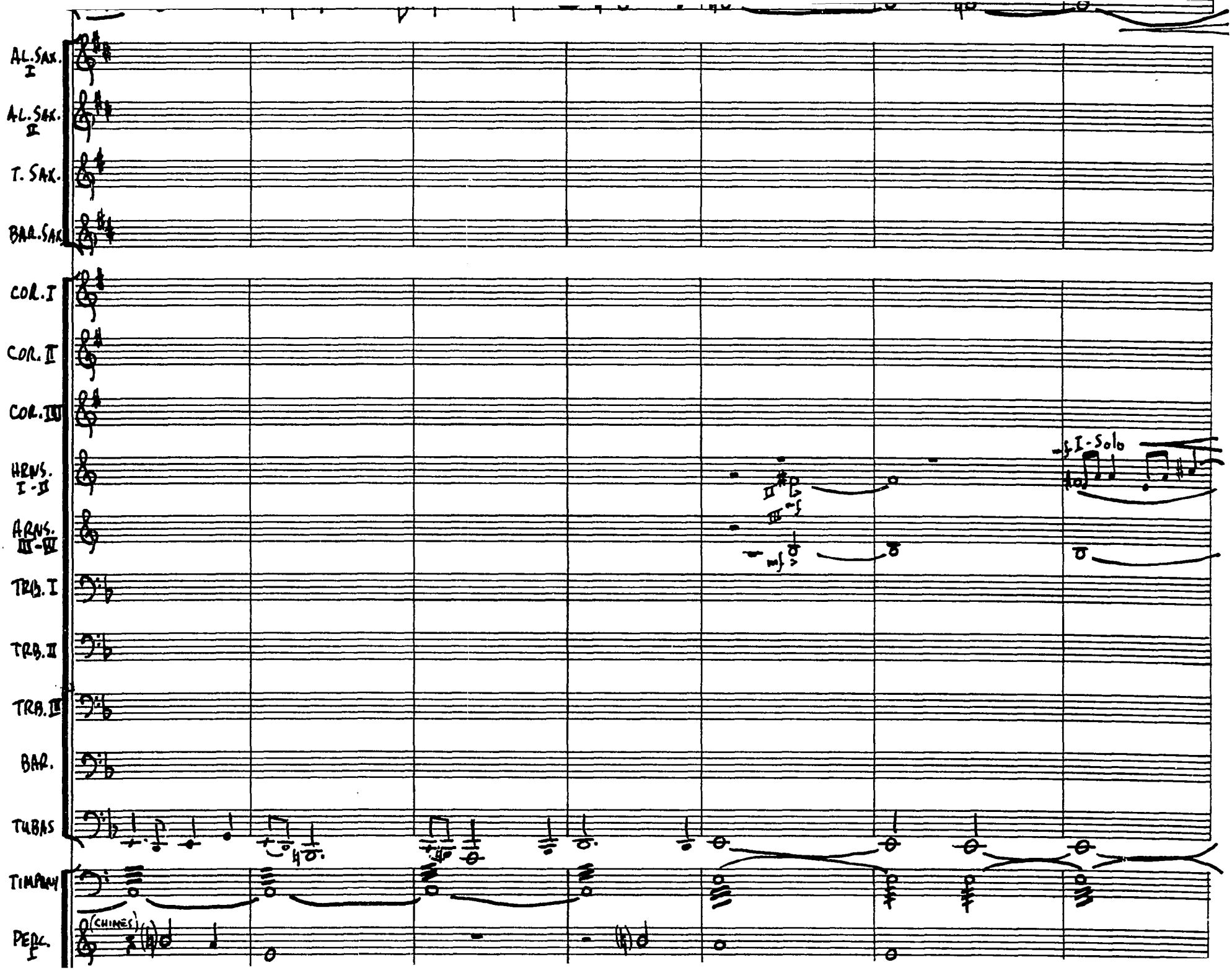
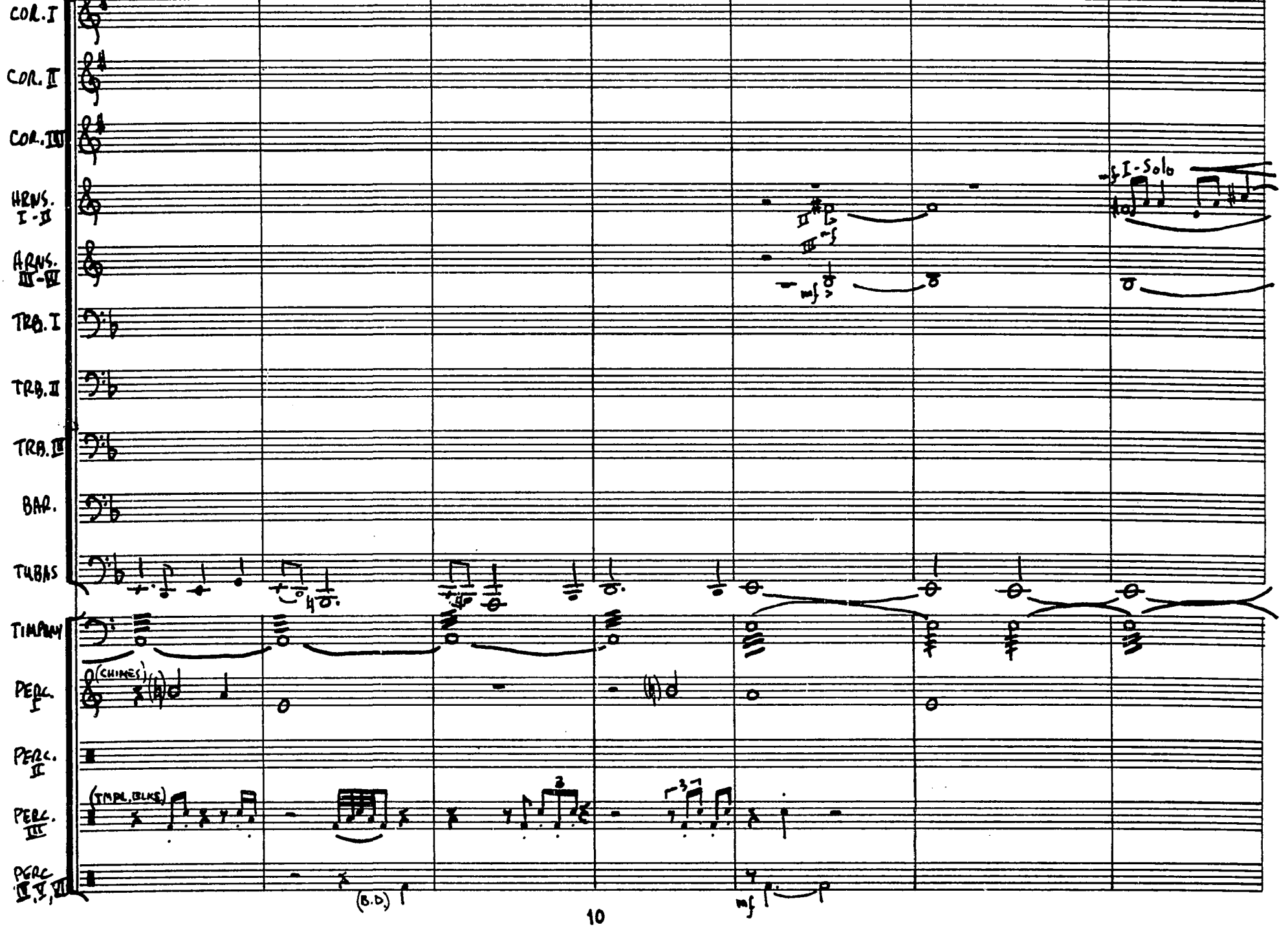
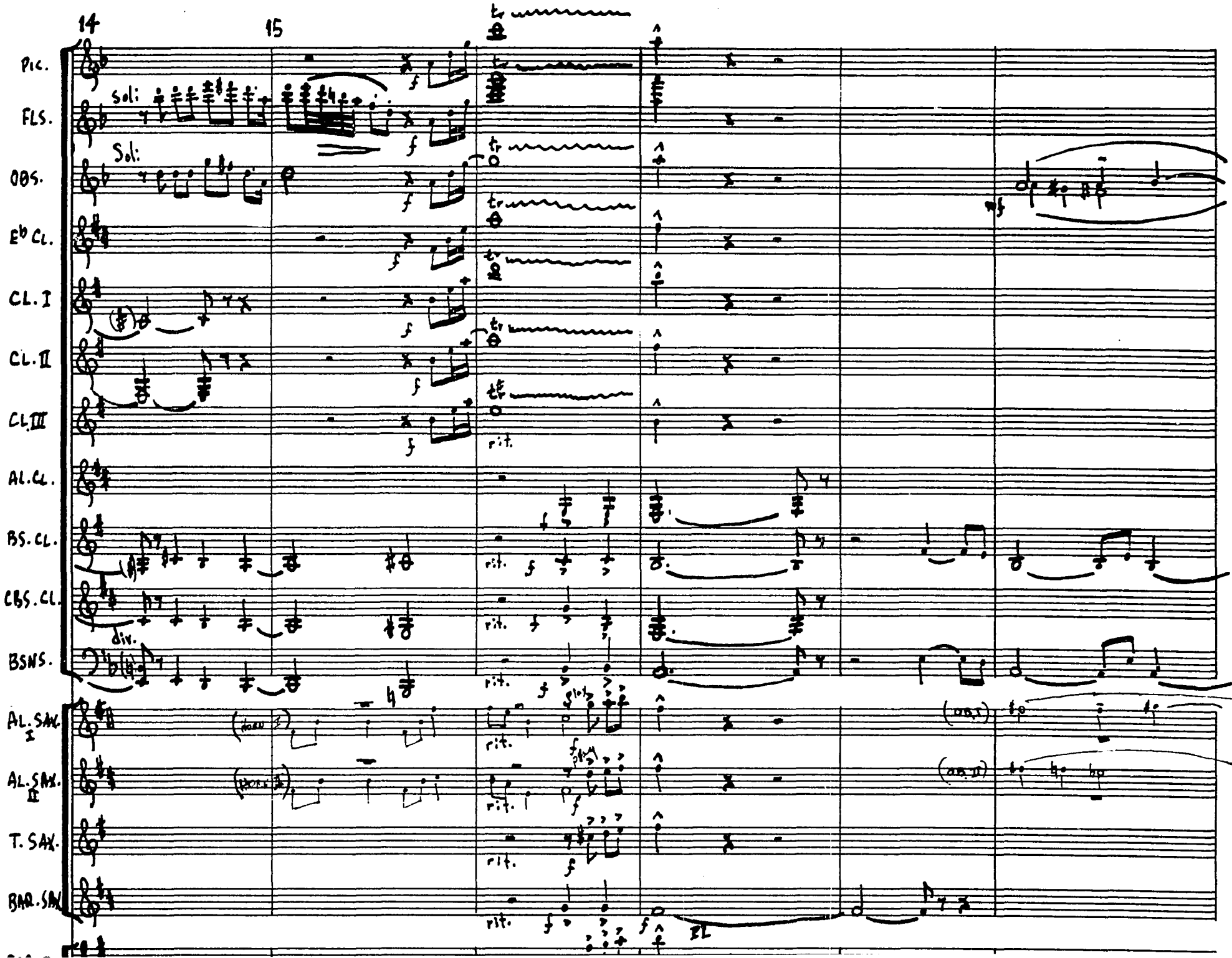
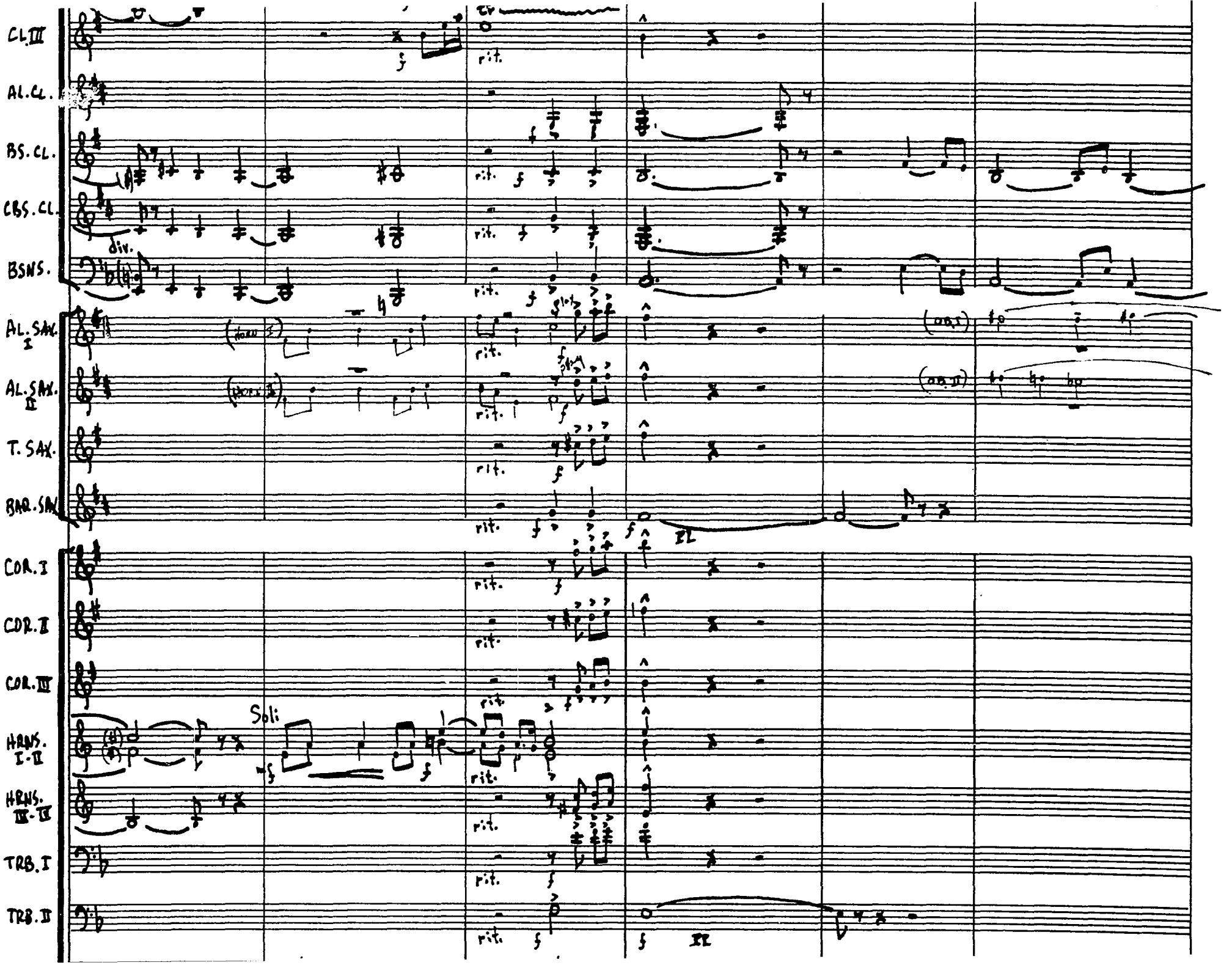
by
Don Verne Joseph

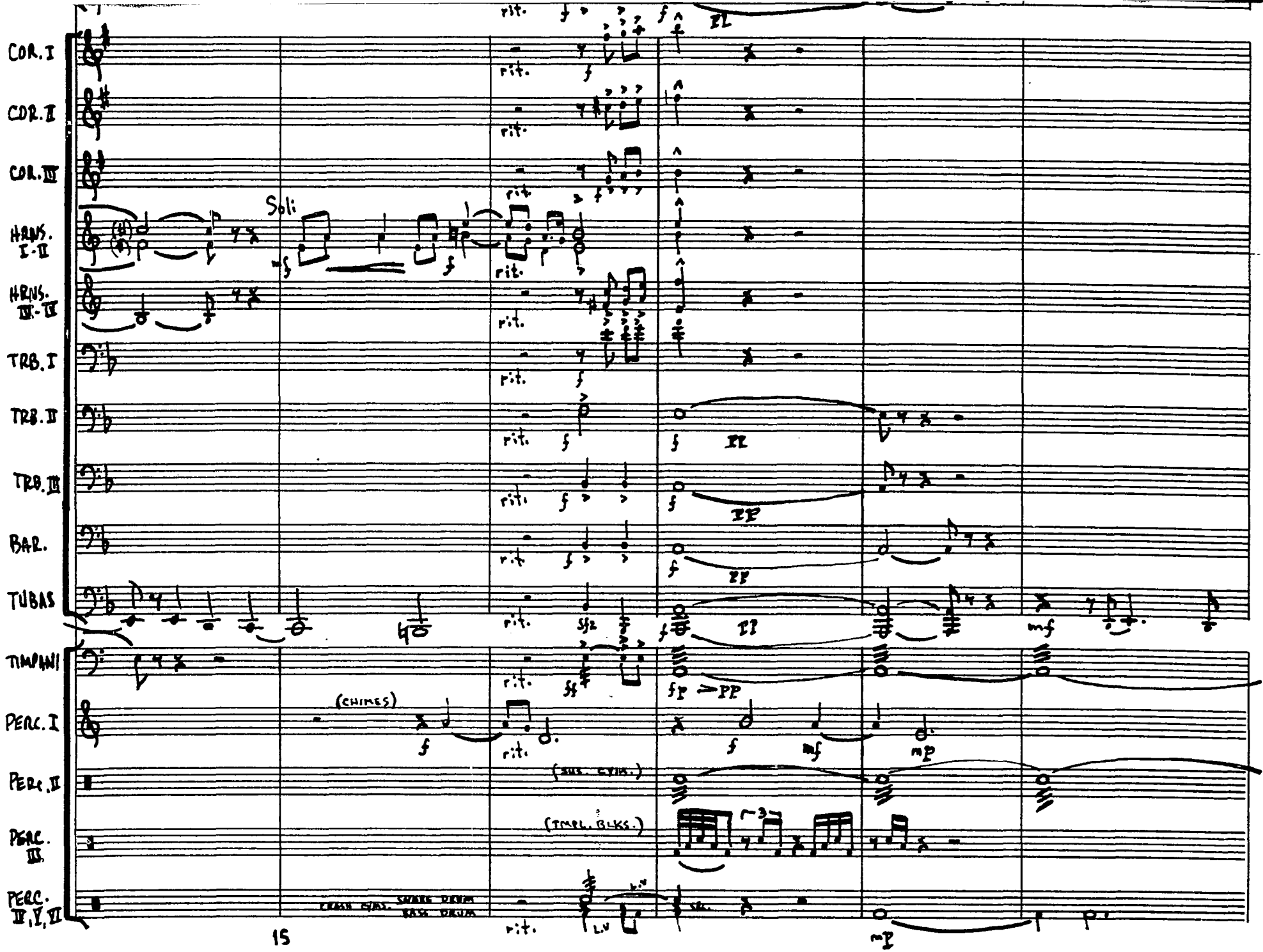

7
10
Pic.
Fls.
Obs.
Eb Cl.
Cl.I
Cl.II
Cl.III
Al.Cl.
Bs.Cl.
Cbs.Cl.
Bsns.
Al.Sax. I
Al.Sax. II
T. Sax.
Bar.Sax.
Solo
mf
Solo
mf

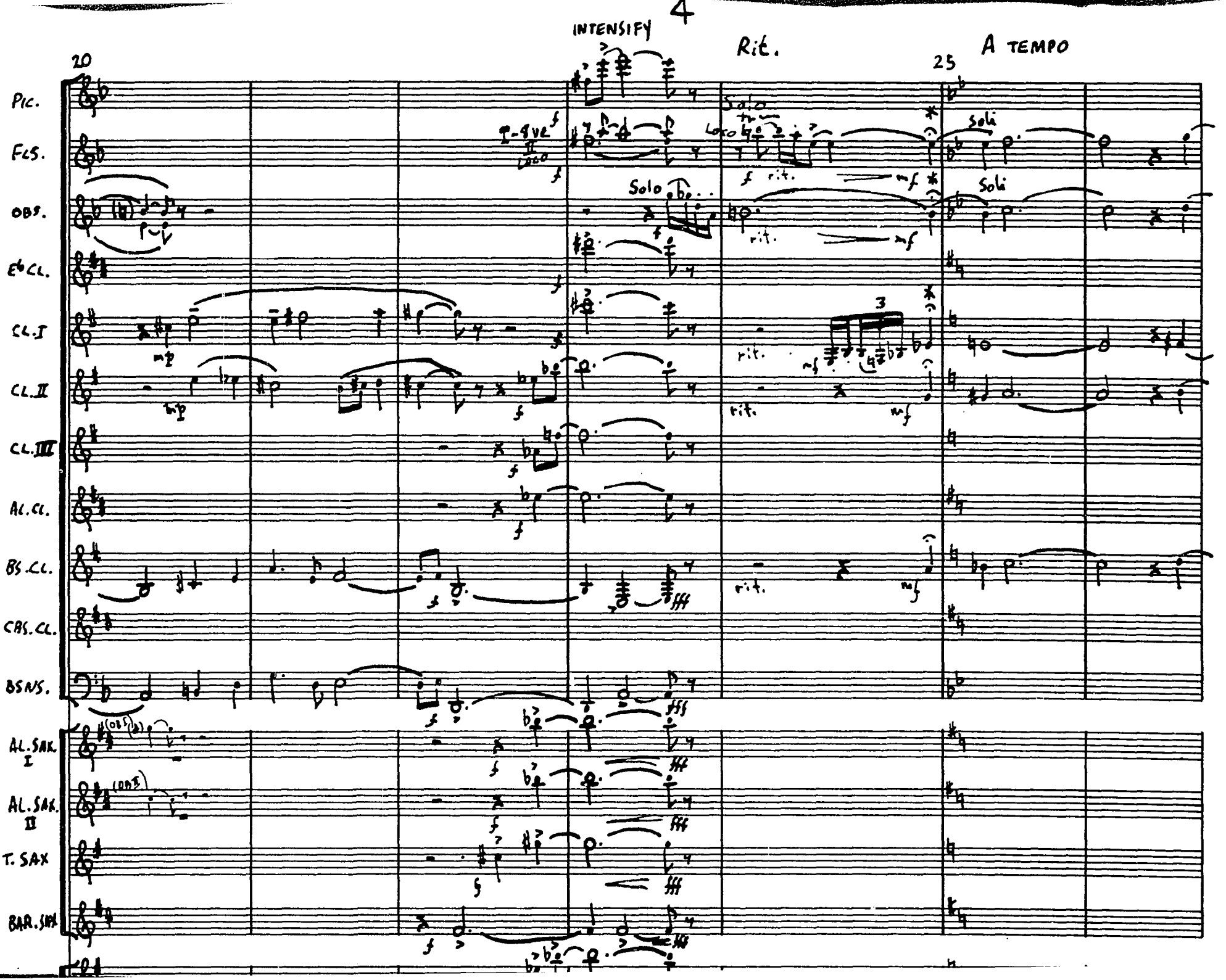

AL. SAX. I
AL. SAX. II
T. SAX.
BAR. SAX.
COR. I
COR. II
COR. III
HRNS. I-II
HRNS. III-IV
TRB. I
TRB. II
TRB. III
BAR.
TUBAS
TIMPANI
PERC. I
(CHIMES)
I - Solo

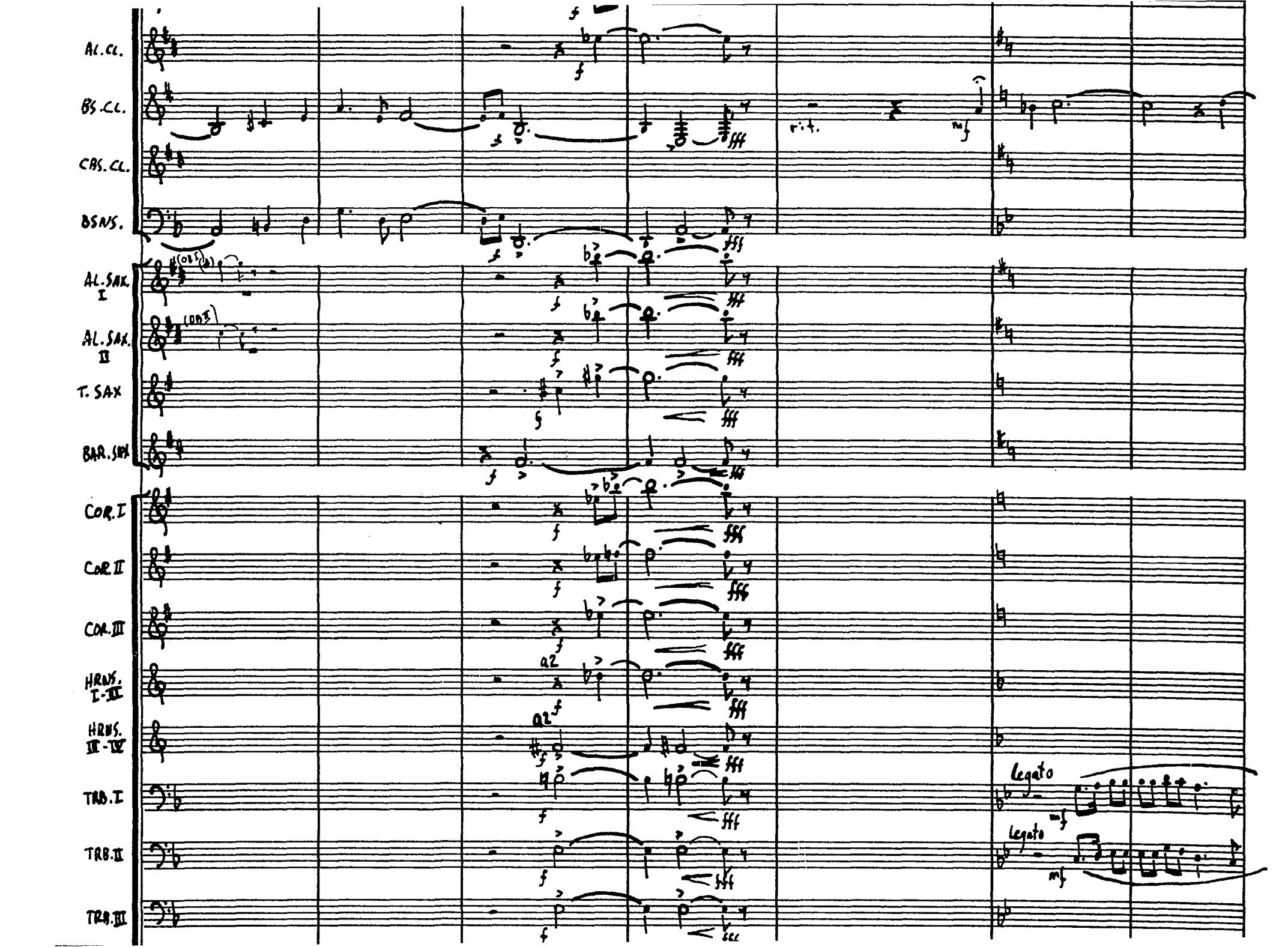

COR. I
COR. II
COR. III
HRNS. I-II
HRNS. III-IV
TRB. I
TRB. II
TRB. III
BAR.
TUBAS
TIMPANI
PERC. I
PERC. II
PERC. III
PERC. IV, V, VI
I-Solo
(CHIMES)
(TMPL. BLKS)
(B.D.)
mf

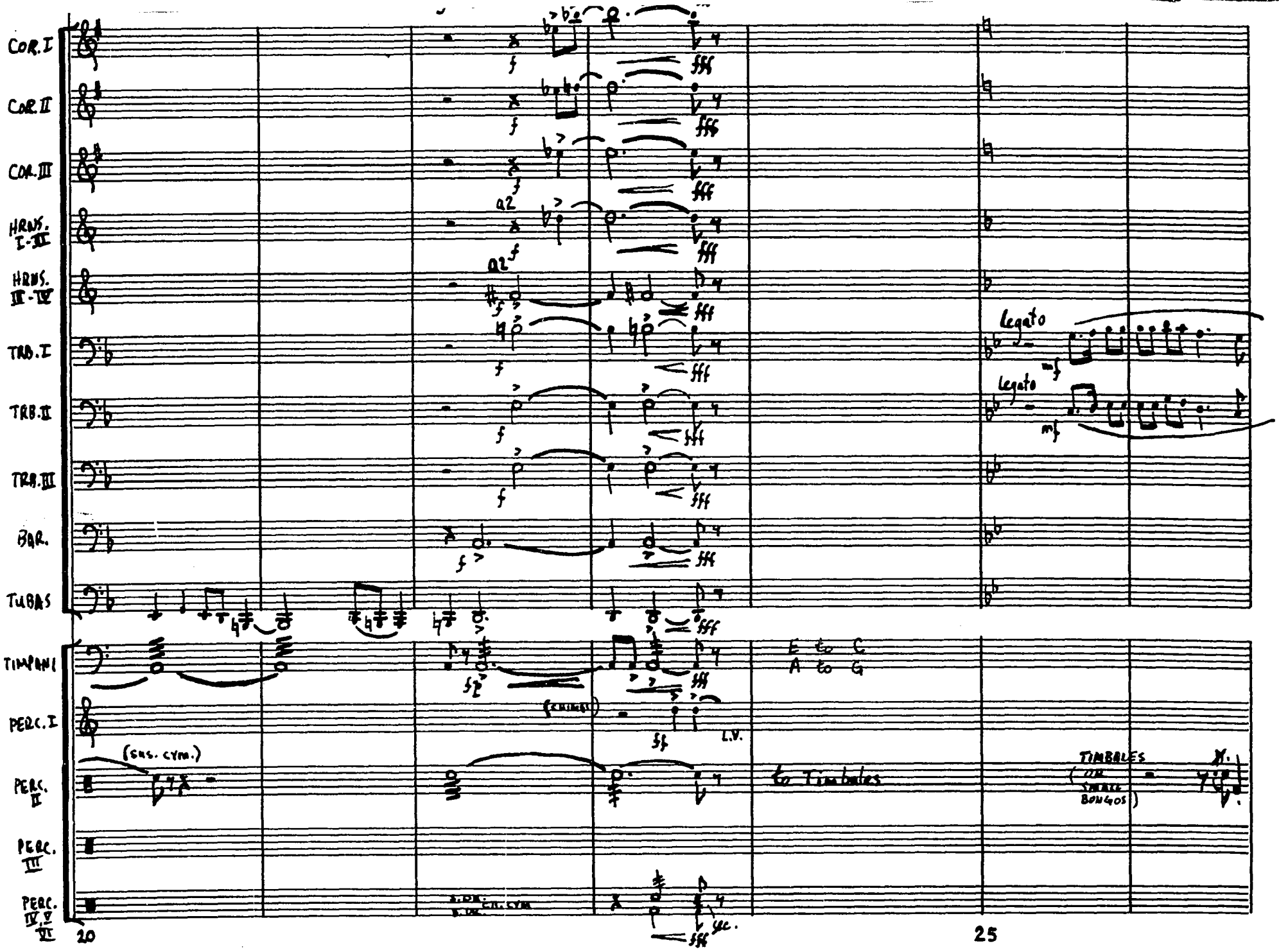

14
15
Pic.
FLS.
Sol:
OBS.
Sol:
Eb CL.
CL. I
CL. II
CL. III
rit.
AL. CL.
BS. CL.
rit.
CBS. CL.
div.
rit.
BSNS.
rit.
AL. SAX. I
AL. SAX. II
T. SAX.
rit.
BAR. SAX.
rit.


CL.III
AL.CL.
BS.CL.
CBS.CL.
div.
BSNS.
AL.SAX. I
AL.SAX. II
T.SAX.
BAR.SAX.
COR.I
COR.II
COR.III
HRNS. I-II
HRNS. III-IV
TRB.I
TRB.II
rit.
Soli
XL

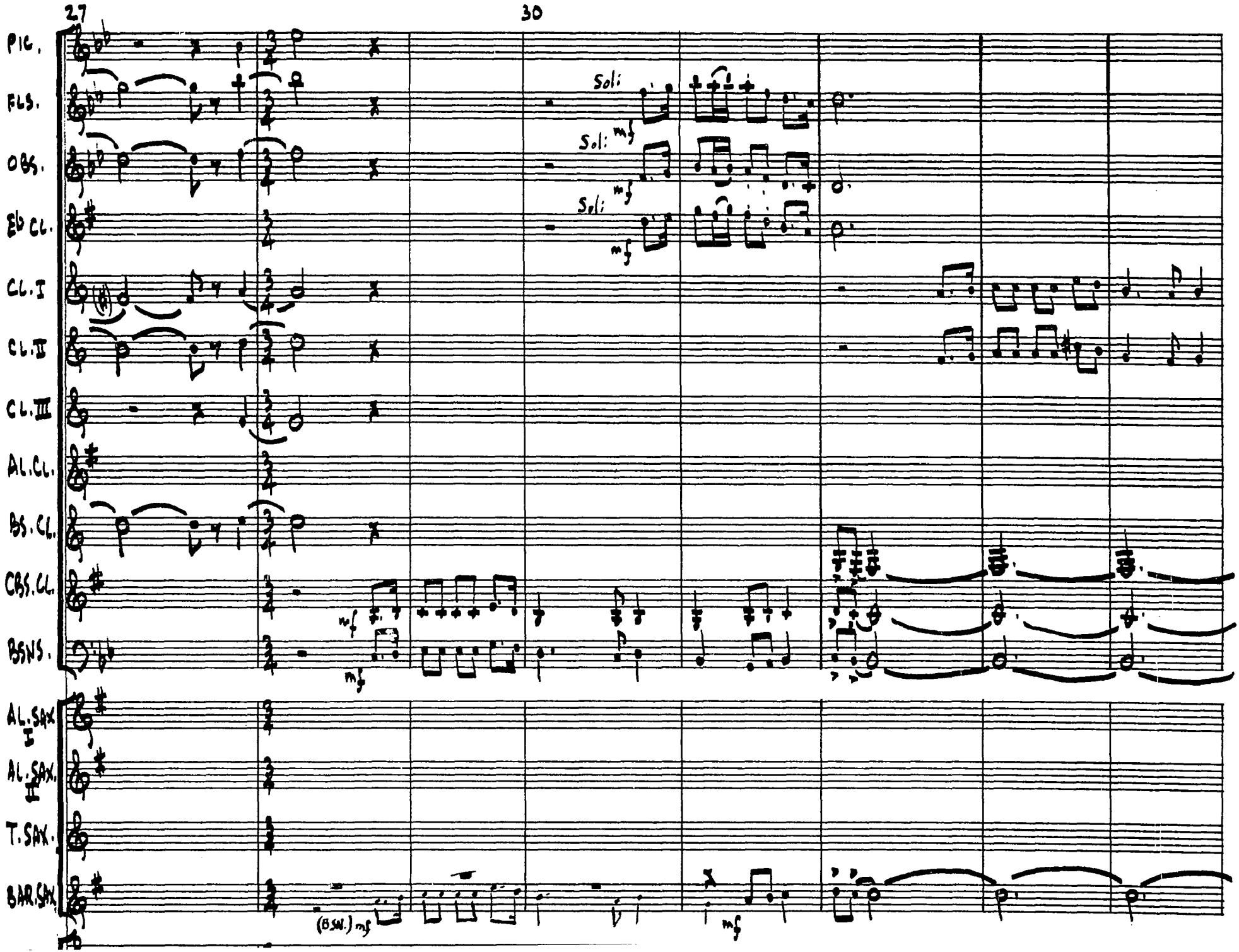

COR. I
COR. II
COR. III
HRNS. I-II
HRNS. III-IV
TRB. I
TRB. II
TRB. III
BAR.
TUBAS
TIMPANI
PERC. I
PERC. II
PERC. III
PERC. IV, V, VI
Soli
(CHIMES)
(SUS. CYMS.)
(TMPL. BLKS.)
rit.
15

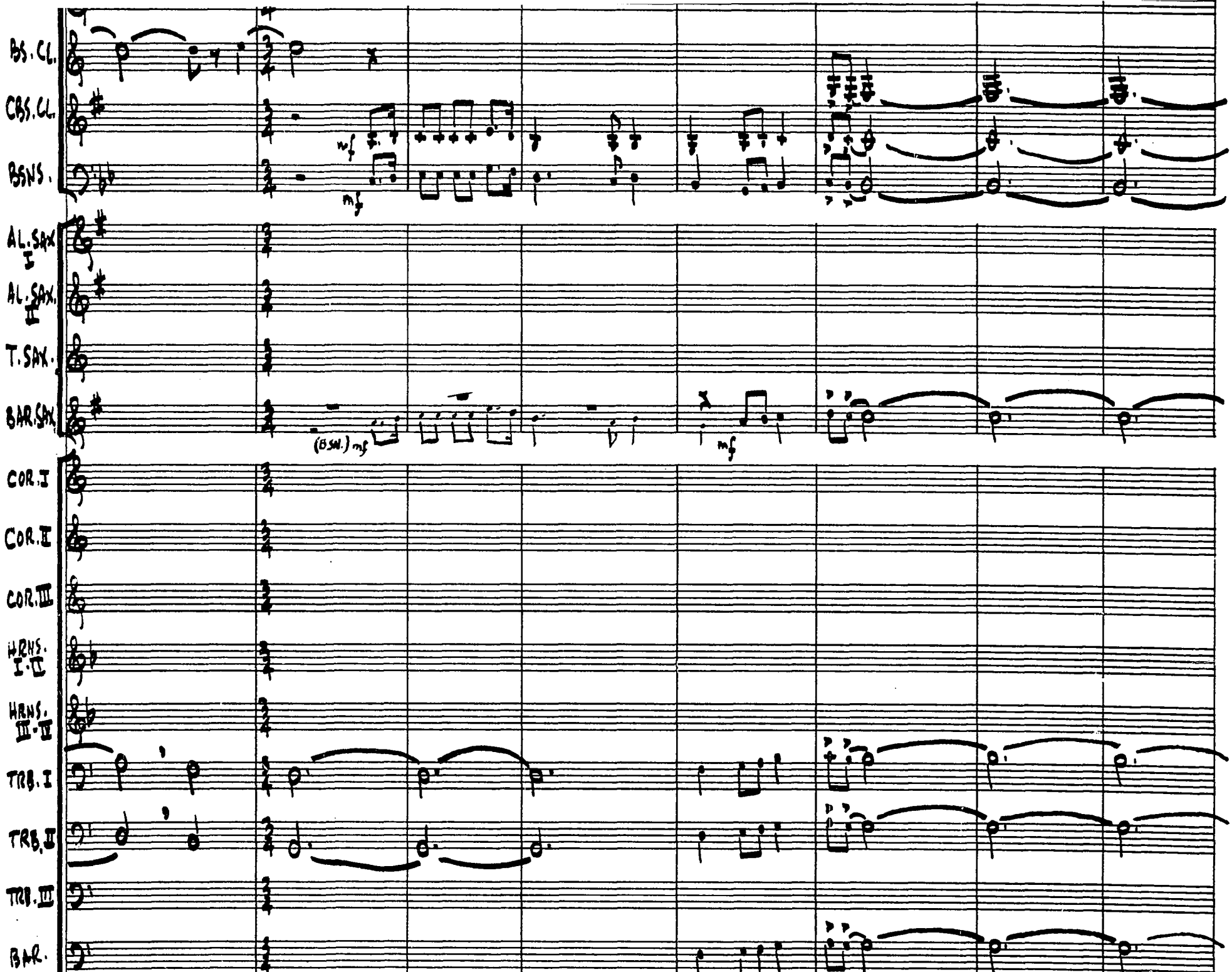

INTENSIFY
Rit.
A TEMPO
20
25
PIC.
FLS.
OBS.
E♭ CL.
CL. I
CL. II
CL. III
AL. CL.
BS. CL.
CBS. CL.
BSNS.
AL. SAX. I
AL. SAX. II
T. SAX
BAR. SAX
Solo
Loco
Soli
rit.
mf
mp
fff

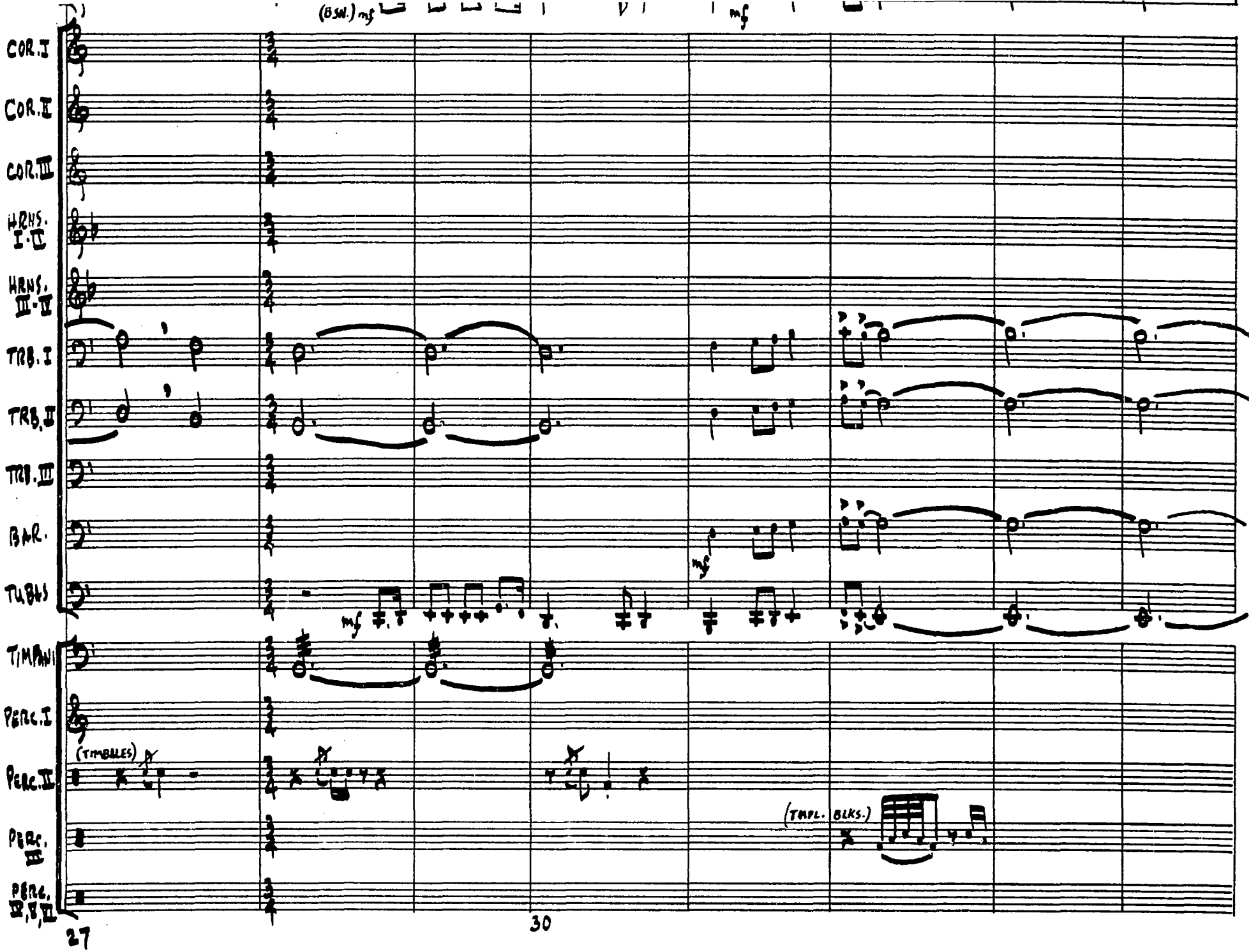

Al.Cl.
Bs.Cl.
Cbs.Cl.
Bsns.
Al.Sax. I
Al.Sax. II
T. Sax
Bar.Sax
Cor. I
Cor. II
Cor. III
Hrns. I-III
Hrns. III-IV
Trb. I
Trb. II
Trb. III
rit.
a2
Legato
Legato

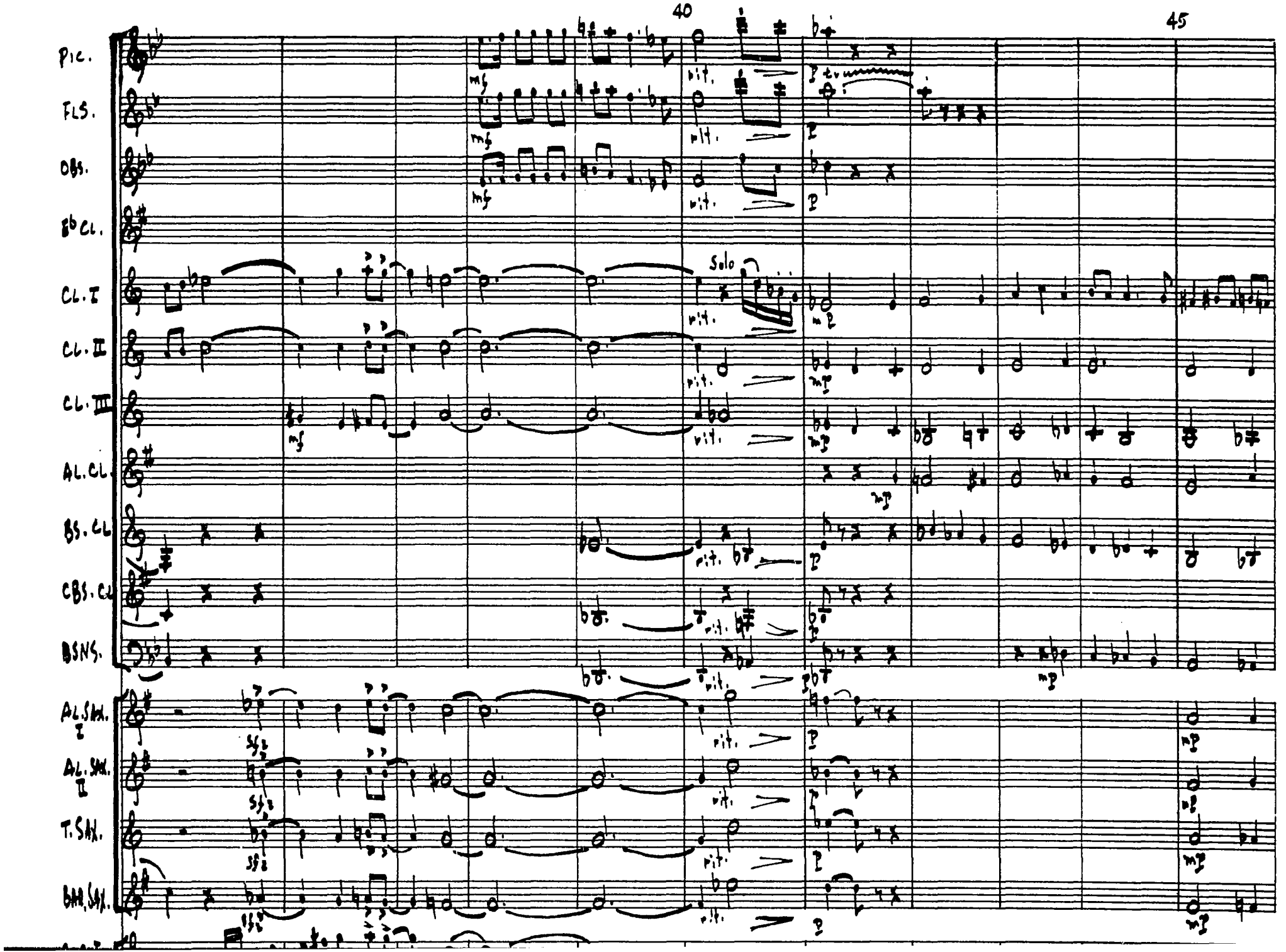


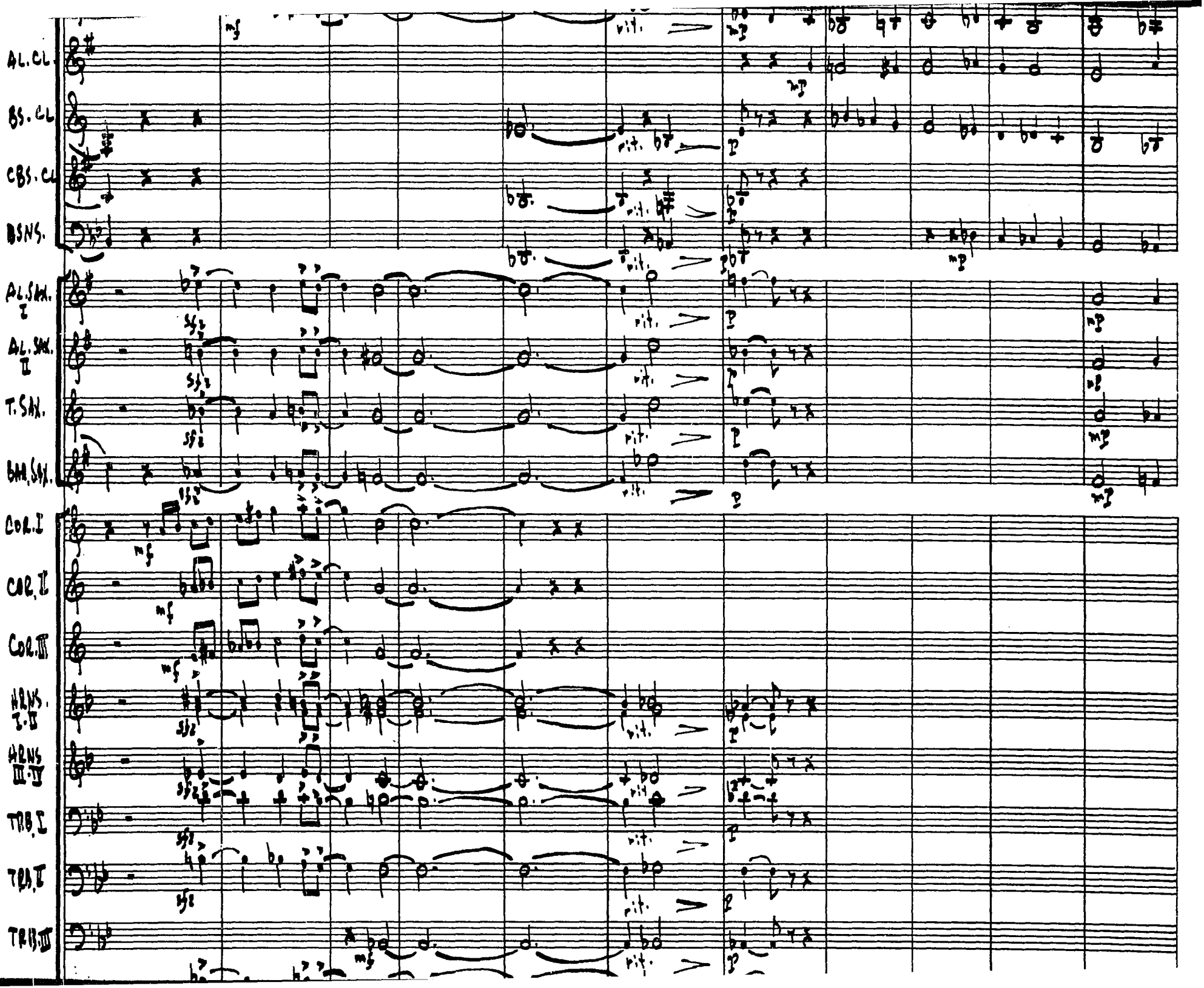
* Release Flute and Oboe while Clarinet I continues.

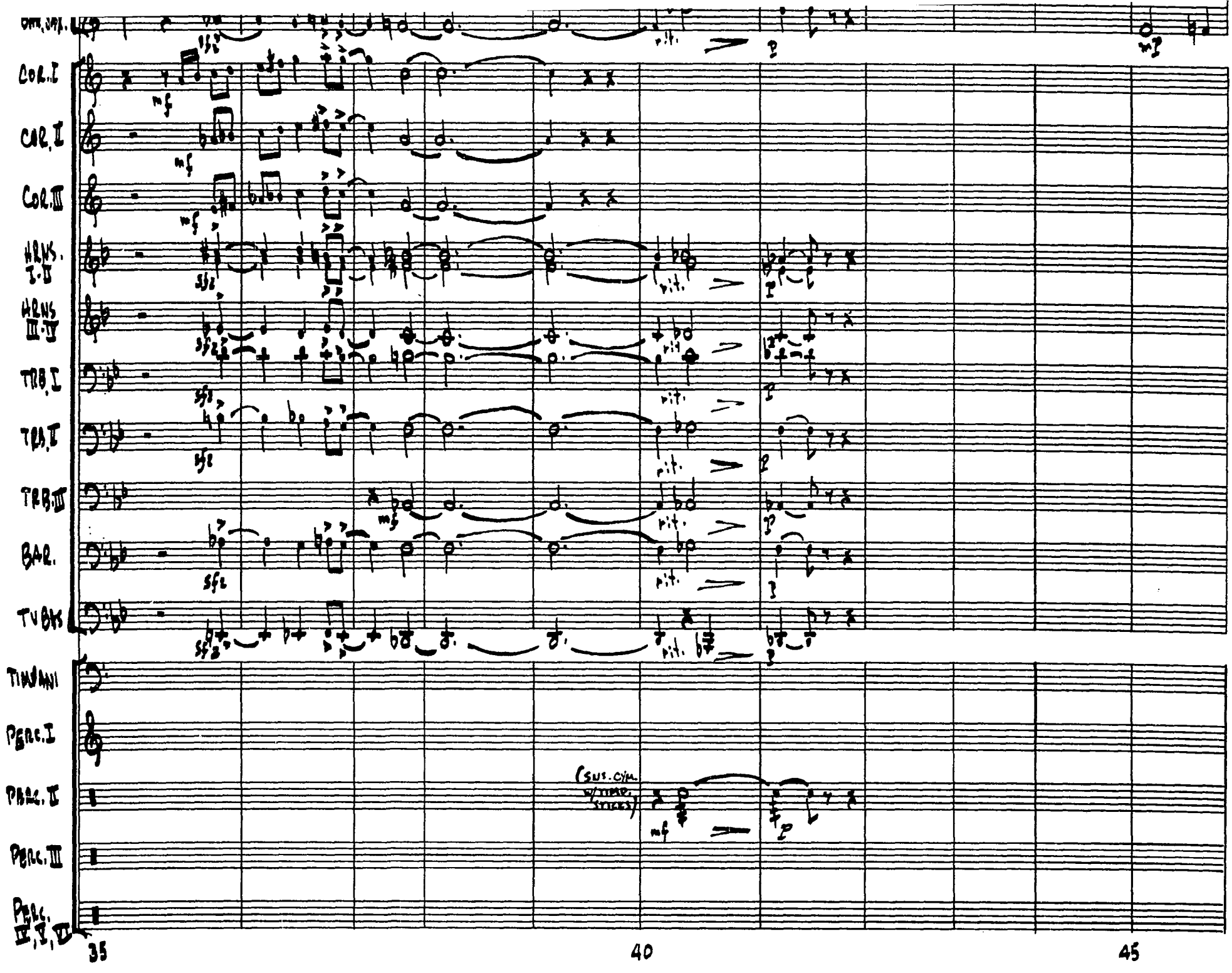

27
30
PIC.
FLS.
OBS.
Eb CL.
CL. I
CL. II
CL. III
AL. CL.
BS. CL.
CBS. CL.
BSNS.
AL. SAX I
AL. SAX II
T. SAX.
BAR. SAX.
Sol:
mf
(BSN.) mf


BS. CL.
CBS. CL.
BSNS.
AL. SAX I
AL. SAX II
T. SAX.
BAR. SAX.
COR. I
COR. II
COR. III
HRNS. I·II
HRNS. III·IV
TRB. I
TRB. II
TRB. III
BAR.
mf
mf
(BSN.) mf
mf

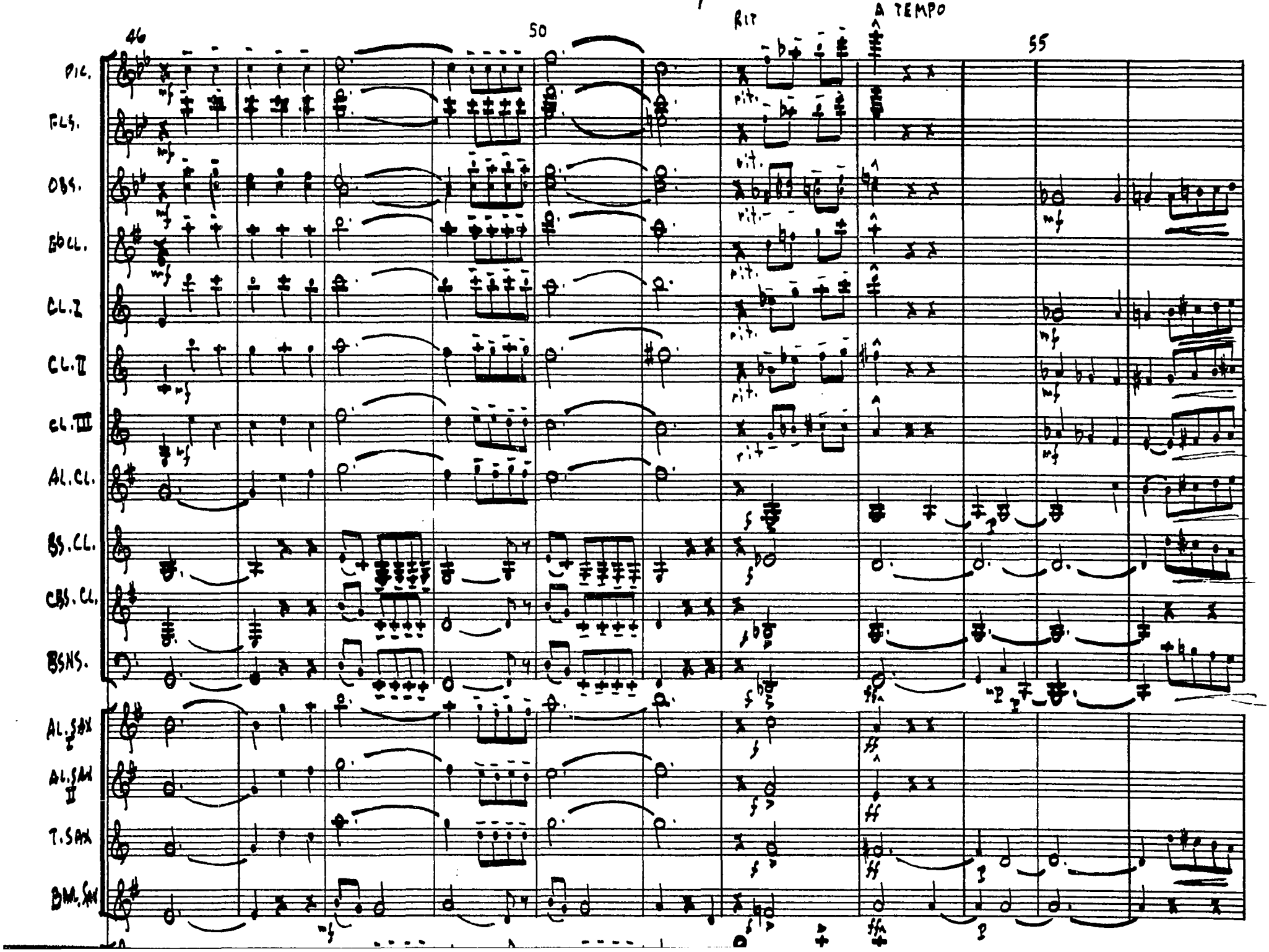

(BSN.) mf
mf
COR. I
COR. II
COR. III
HRNS. I-II
HRNS. III-IV
TRB. I
TRB. II
TRB. III
BAR.
TUBAS
mf
mf
TIMPANI
PERC. I
(TIMBALES)
PERC. II
(TMPL. BLKS.)
PERC. III
PERC. IV, V, VI
27
30

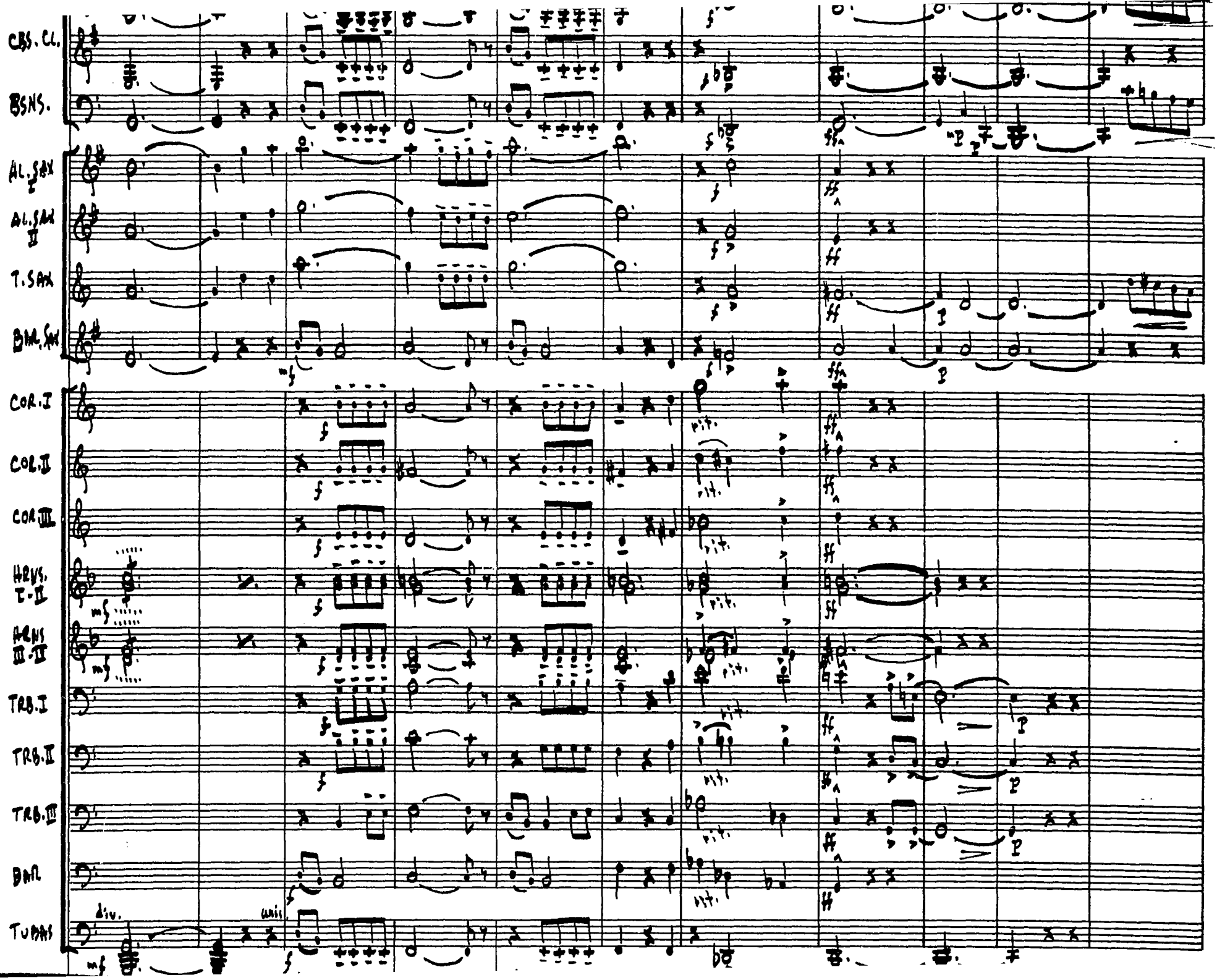

40
45
Pic.
Fls.
Obs.
Bb Cl.
Cl. I
Cl. II
Cl. III
Al. Cl.
Bs. Cl.
Cbs. Cl.
Bsns.
Al. Sax. I
Al. Sax. II
T. Sax.
Bar. Sax.
Solo
mf
mp
sfz
rit.
p

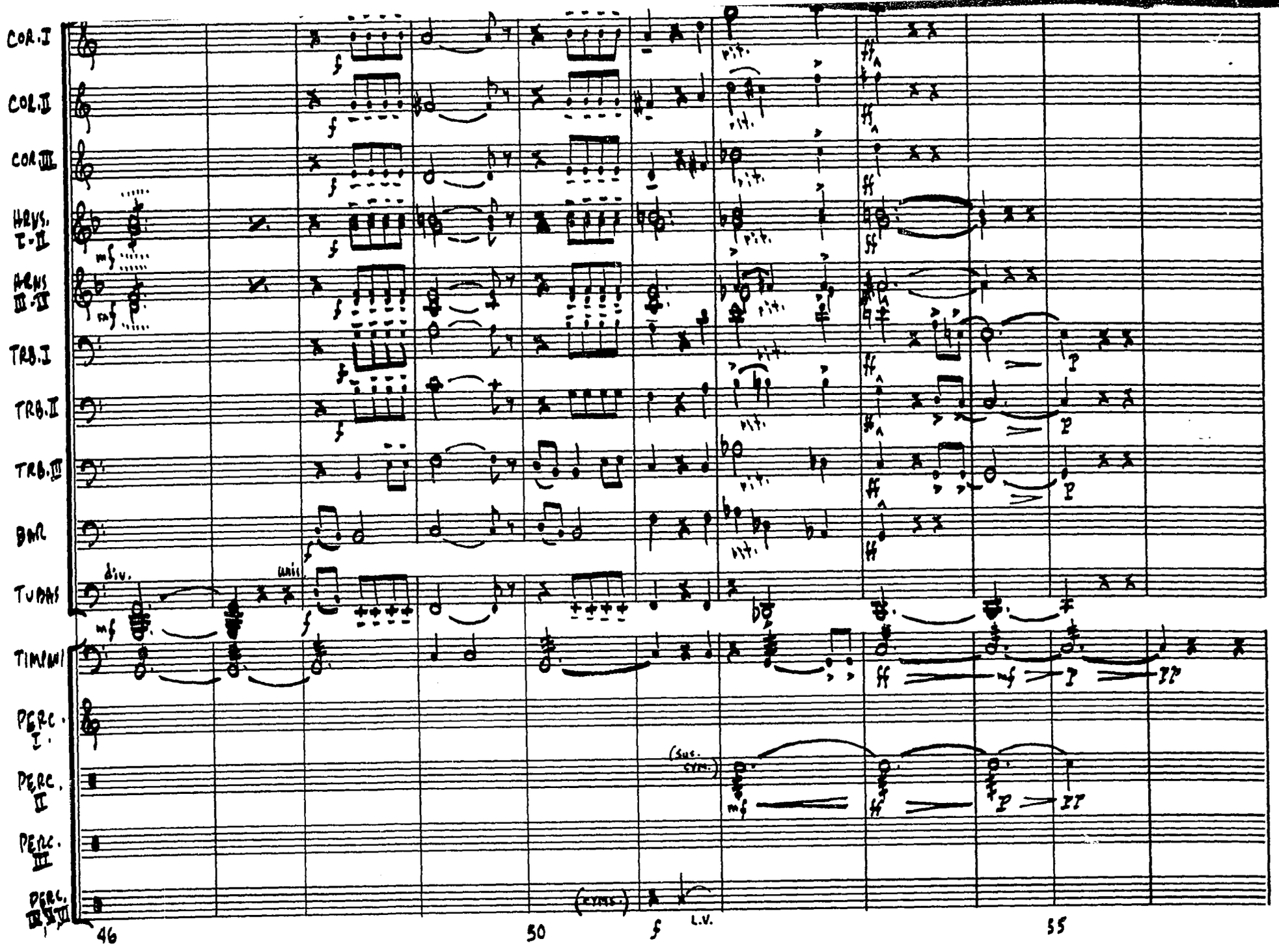

AL. CL.
BS. CL.
CBS. CL.
BSNS.
AL. SAX. I
AL. SAX. II
T. SAX.
BAR. SAX.
COR. I
COR. II
COR. III
HRNS. I-II
HRNS. III-IV
TRB. I
TRB. II
TRB. III

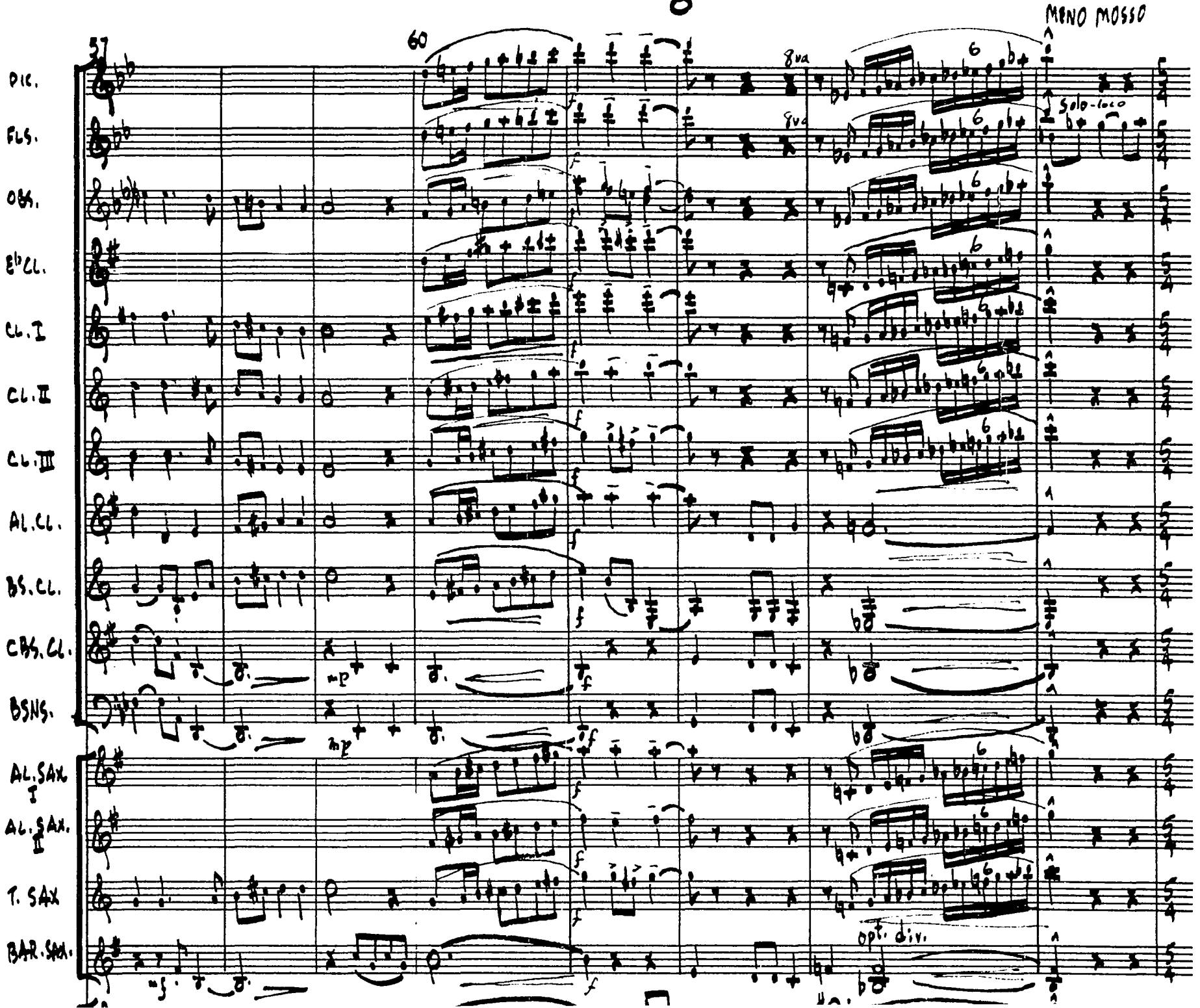


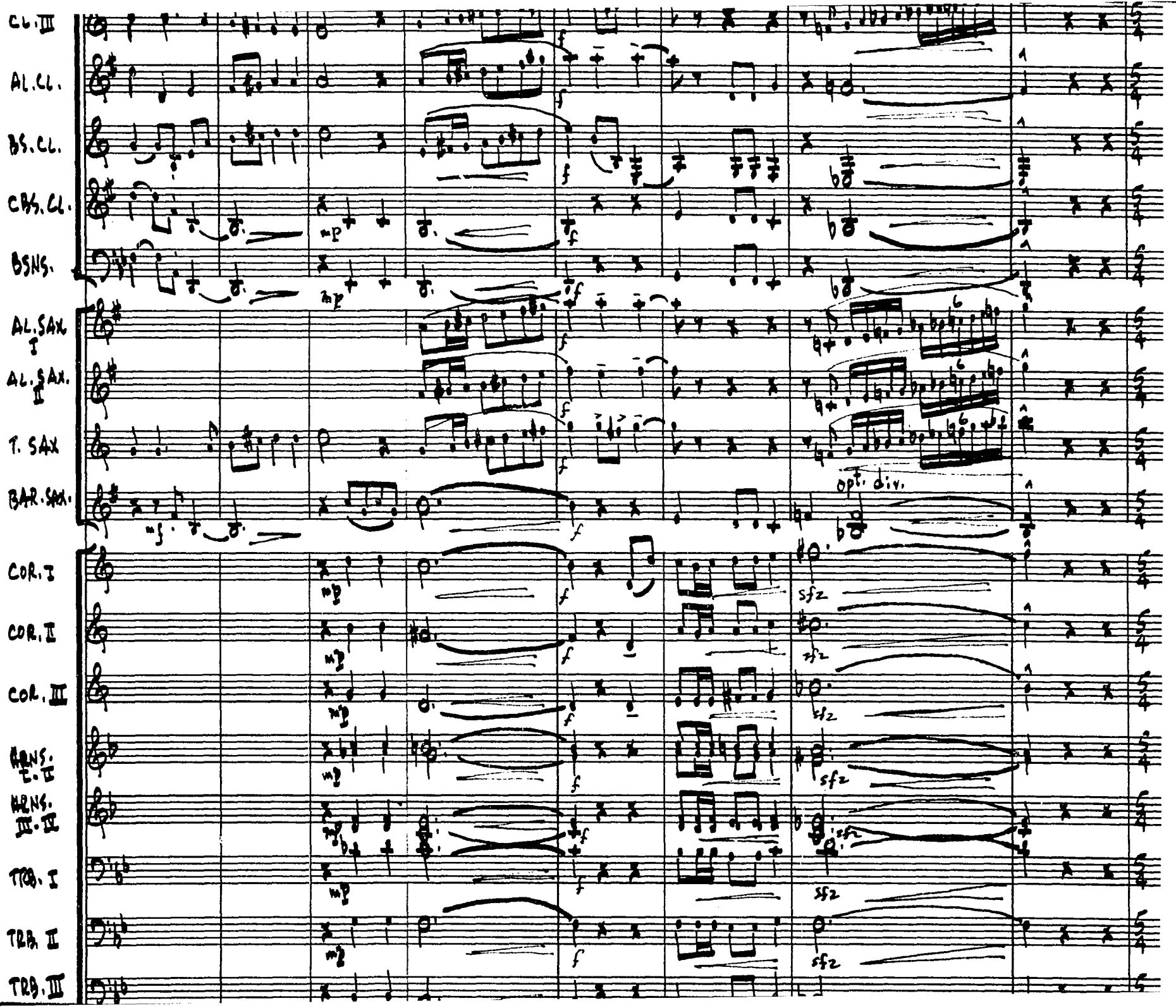
COR. I
COR. II
COR. III
HRNS. I-II
HRNS III-IV
TRB. I
TRB. II
TRB. III
BAR.
TUBAS
TIMPANI
PERC. I
PERC. II
PERC. III
PERC. IV, V, VI
(SUS. CYM. W/TIMP. STICKS)
35
40
45

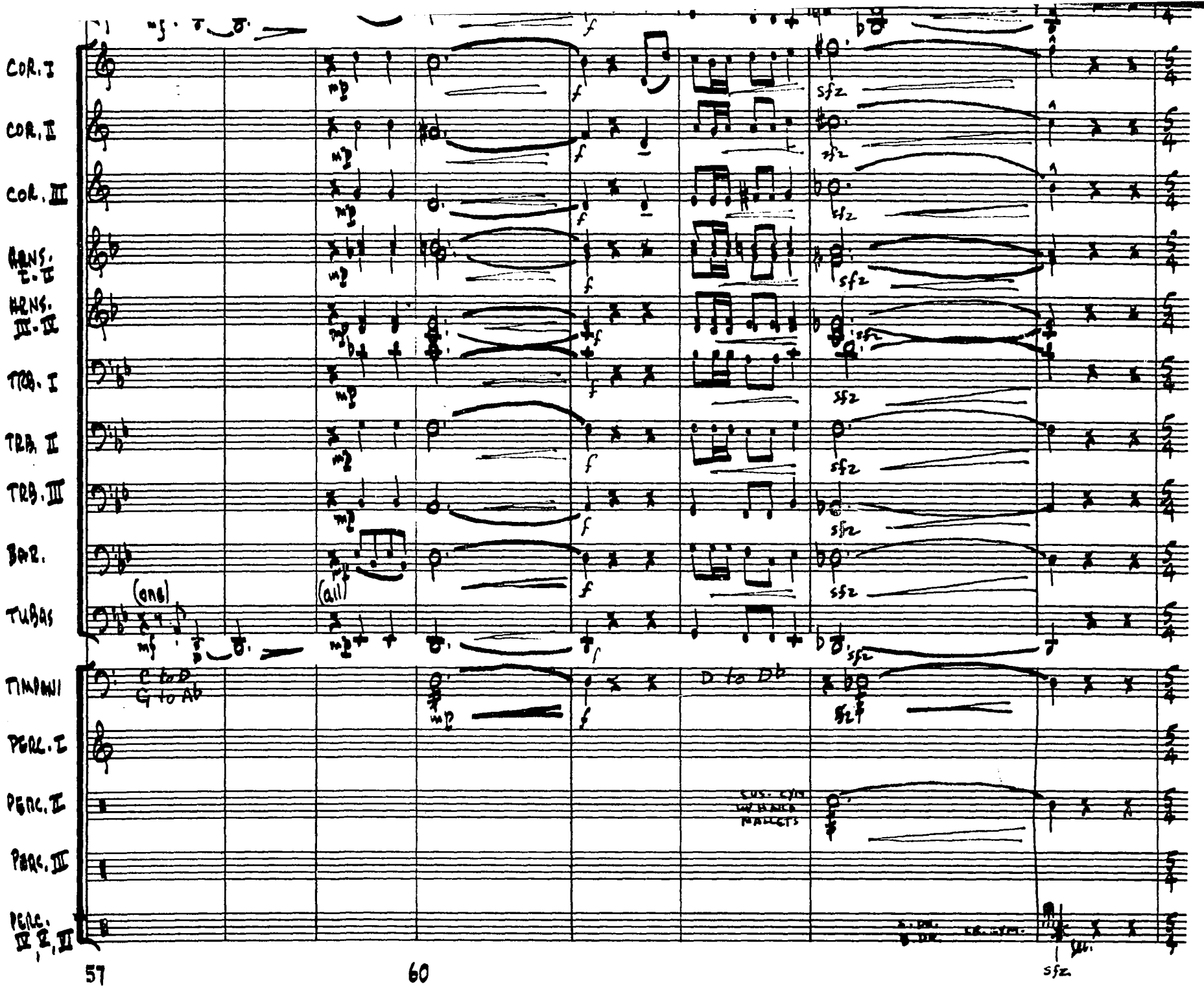

46
50
RIT
A TEMPO
55
PIC.
FLS.
OBS.
Eb CL.
CL. I
CL. II
CL. III
AL. CL.
BS. CL.
CBS. CL.
BSNS.
AL. SAX I
AL. SAX II
T. SAX
BAR. SAX

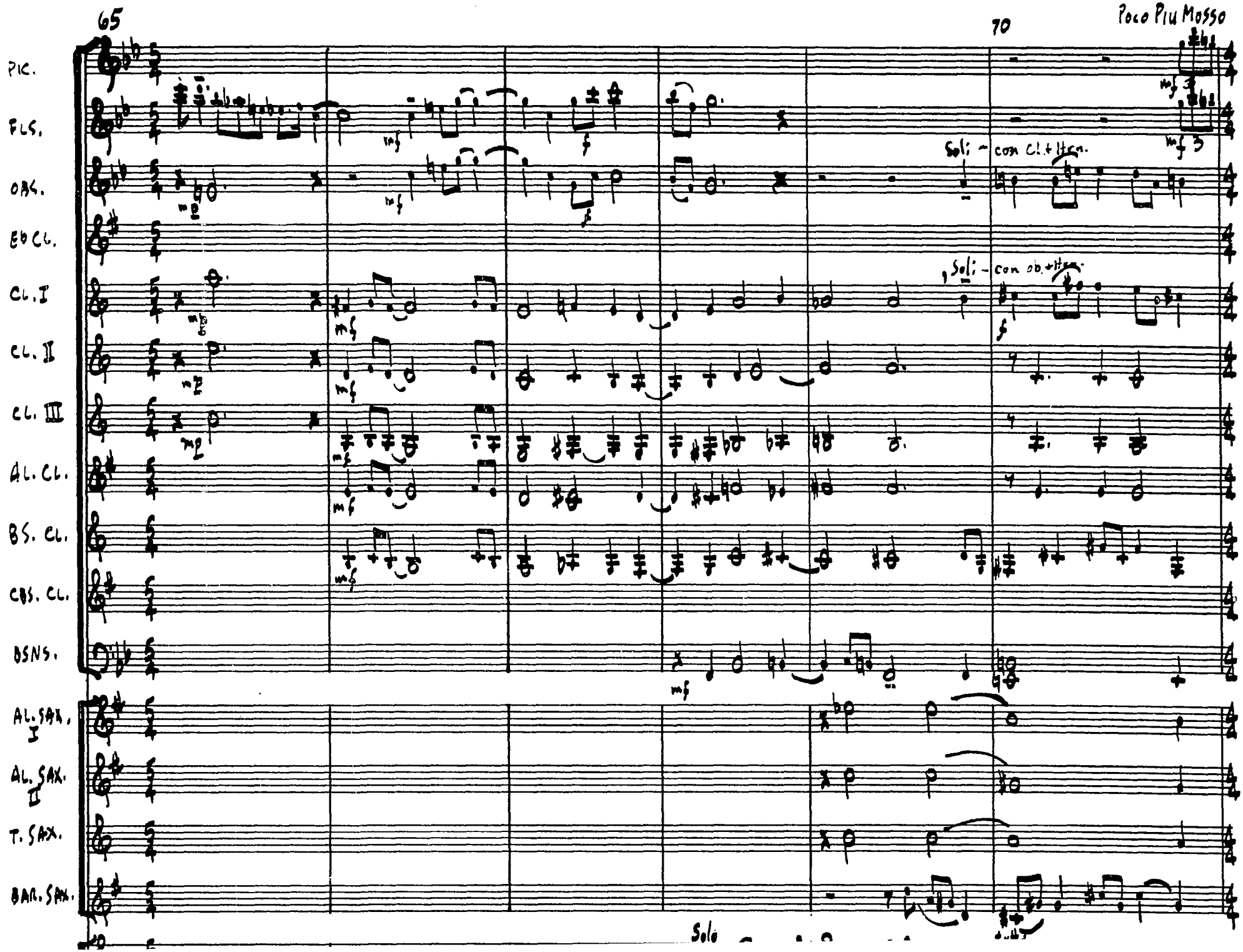

CBS. CL.
BSNS.
AL. SAX I
AL. SAX II
T. SAX
BAR. SAX
COR. I
COR. II
COR. III
HRNS. I-II
HRNS. III-IV
TRB. I
TRB. II
TRB. III
BAR.
TUBAS
div.
unis.
mf
f
ff
p
pizz.

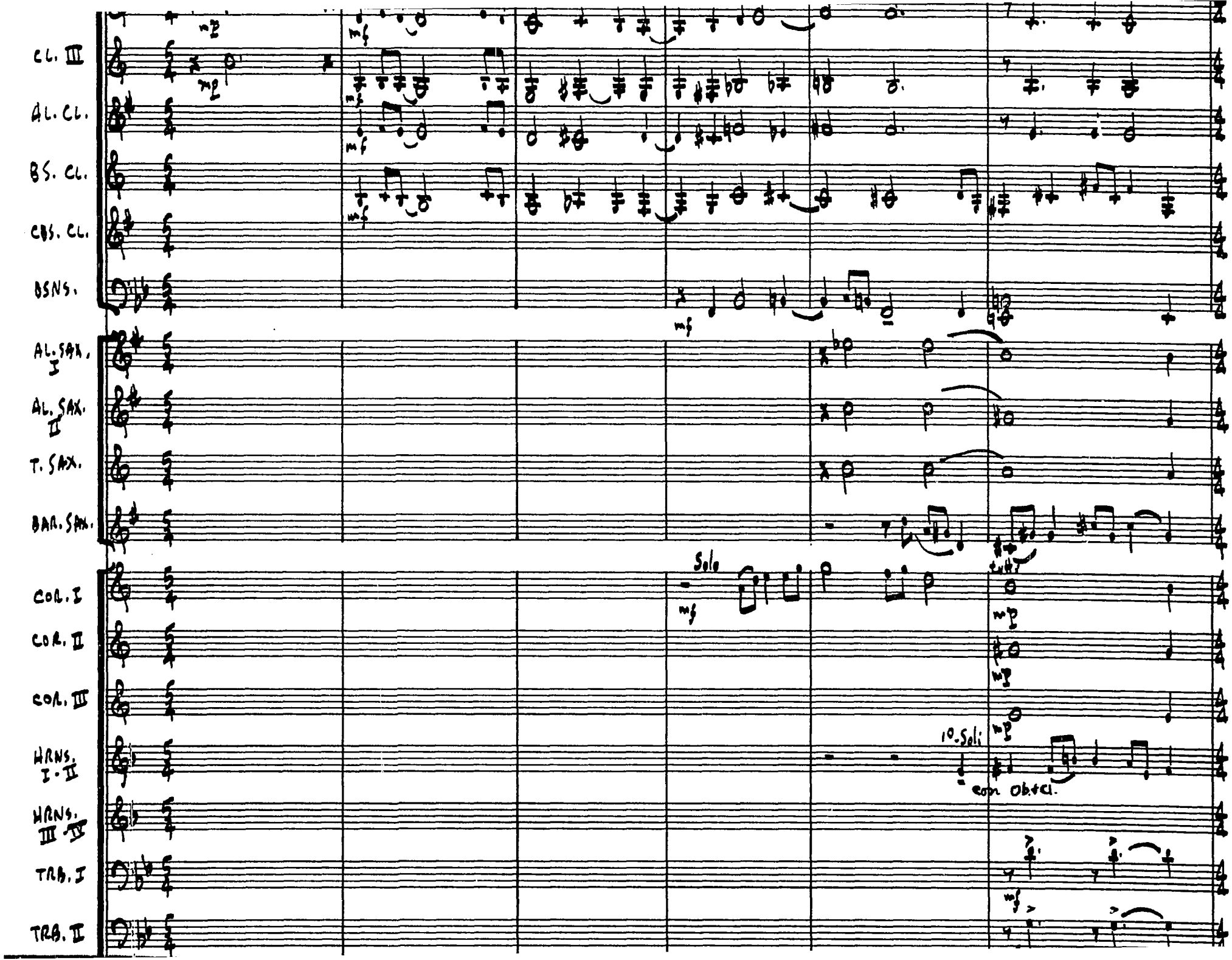

COR. I
COR. II
COR. III
HRNS. I-II
HRNS. III-IV
TRB. I
TRB. II
TRB. III
BAR.
TUBAS
TIMPANI
PERC. I.
PERC. II
PERC. III
PERC. III, IV, VI
div.
unis.
(Sus. cym.)
(cymbs.)
L.V.
46
50
55

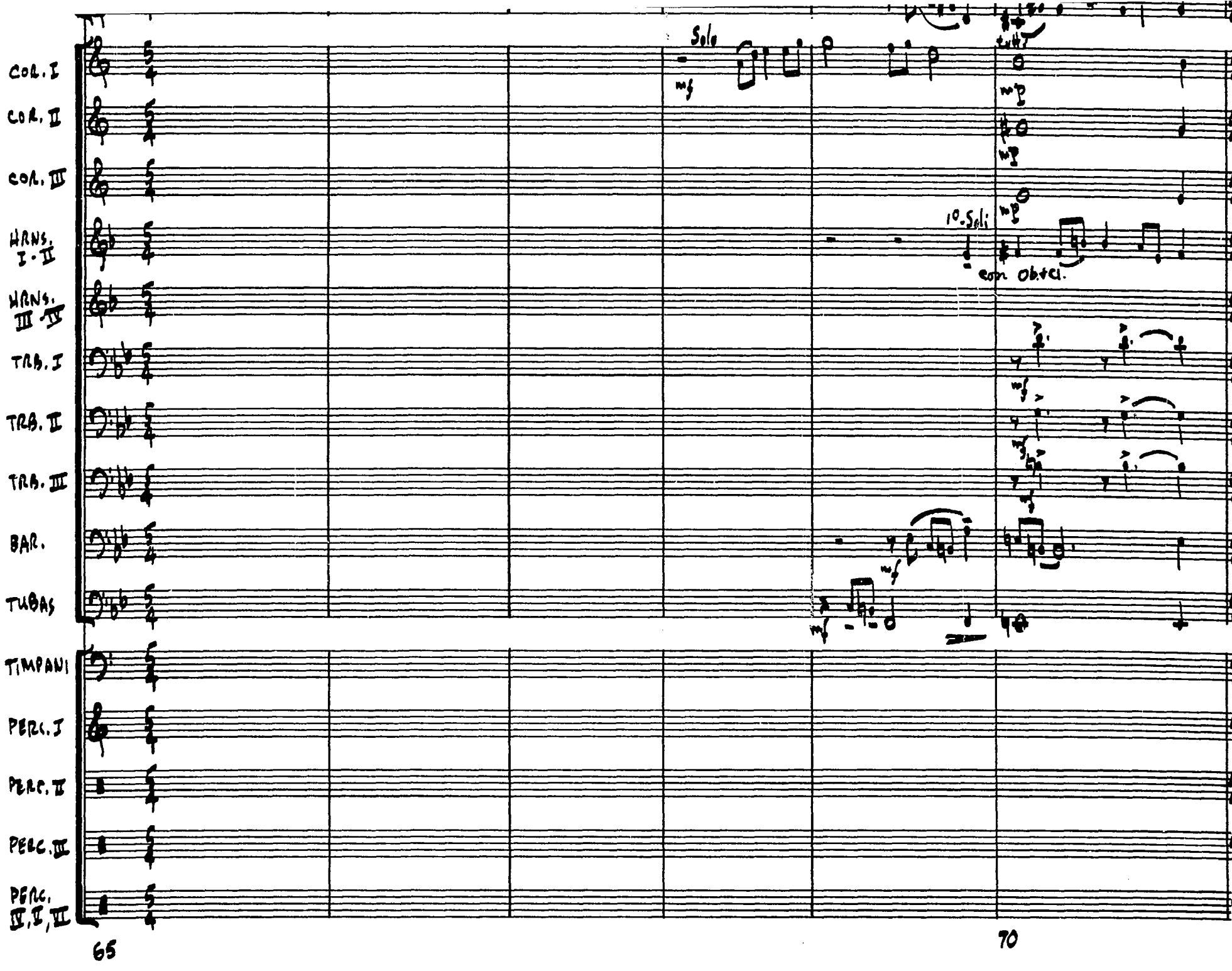

MENO MOSSO
57
60
8va
Solo-loco
PIC.
FLS.
OBS.
Eb CL.
CL. I
CL. II
CL. III
AL. CL.
BS. CL.
CBS. CL.
BSNS.
AL. SAX. I
AL. SAX. II
T. SAX
BAR. SAX.
opt. div.

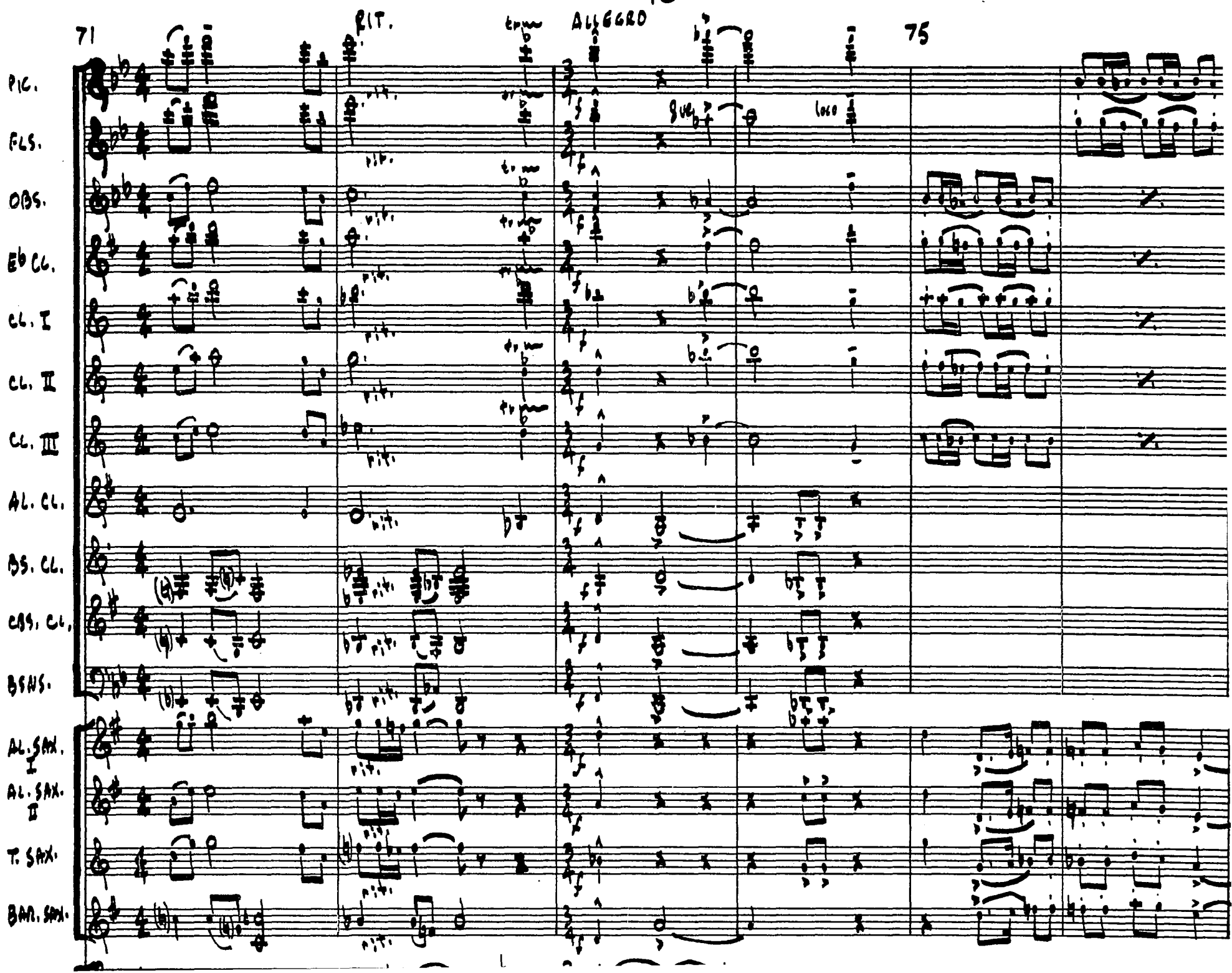

CL. III
AL. CL.
BS. CL.
CBS. CL.
BSNS.
AL. SAX I
AL. SAX II
T. SAX
BAR. SAX.
opt. div.
COR. I
COR. II
COR. III
HRNS. I. II
HRNS. III. IV
TRB. I
TRB. II
TRB. III

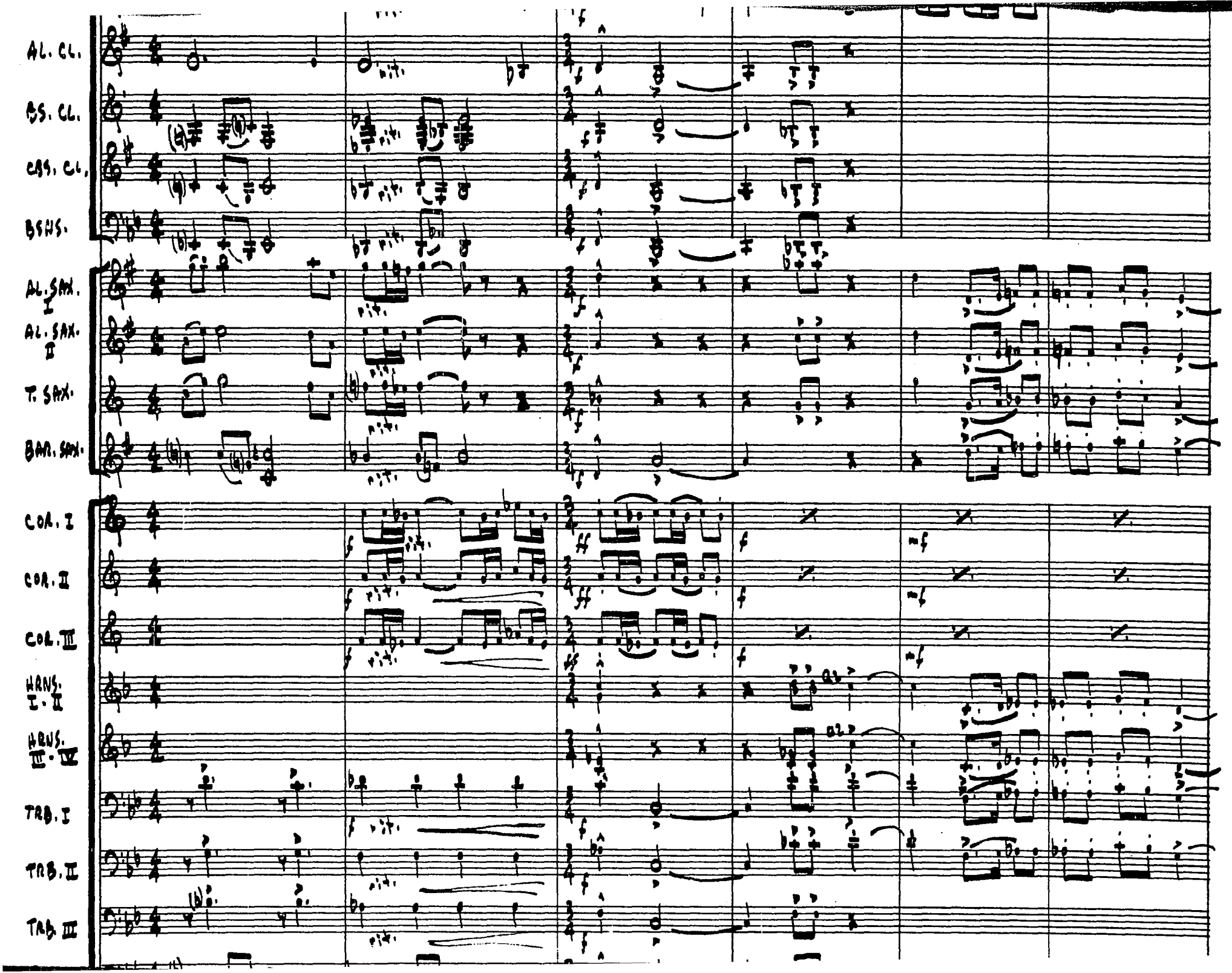

COR. I
COR. II
COR. III
HRNS. I. II
HRNS. III. IV
TRB. I
TRB. II
TRB. III
BAR.
TUBAS
TIMPANI
PERC. I
PERC. II
PERC. III
PERC. IV, V, VI
(one)
(all)
C to D
G to Ab
D to Db
SUS. CYM
W/ SNARE
MALLETS
57
60

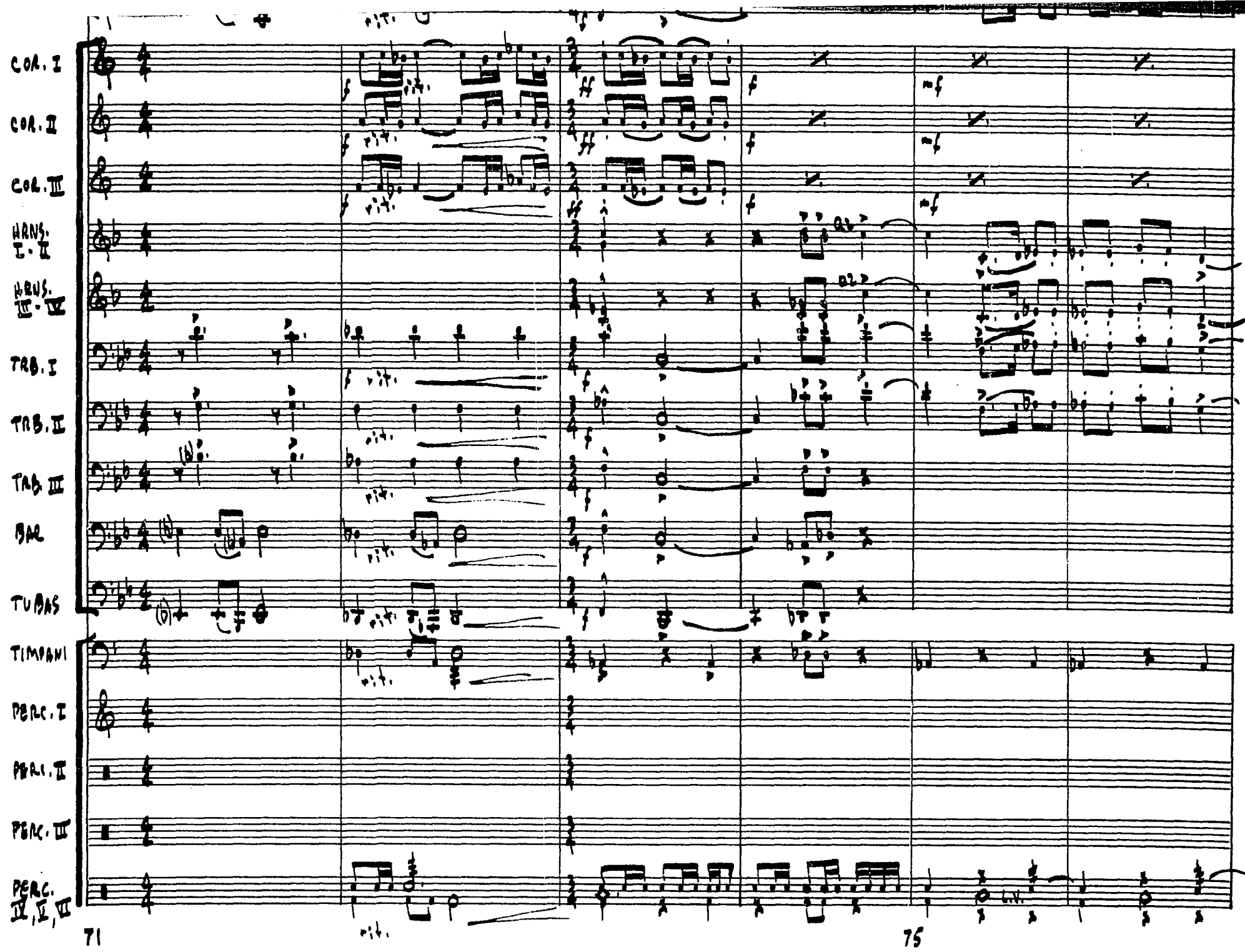

65
70
Poco Piu Mosso
PIC.
FLS.
OBS.
Eb CL.
CL. I
CL. II
CL. III
AL. CL.
BS. CL.
CBS. CL.
BSNS.
AL. SAX. I
AL. SAX. II
T. SAX.
BAR. SAX.
Soli - con Cl. + Hrn.
Soli - con ob. + Hrn.
Solo


CL. III
AL. CL.
BS. CL.
CBS. CL.
BSNS.
AL. SAX. I
AL. SAX. II
T. SAX.
BAR. SAX.
COR. I
COR. II
COR. III
HRNS. I·II
HRNS. III·IV
TRB. I
TRB. II
mf
Solo
10. Soli
con Ob+Cl.

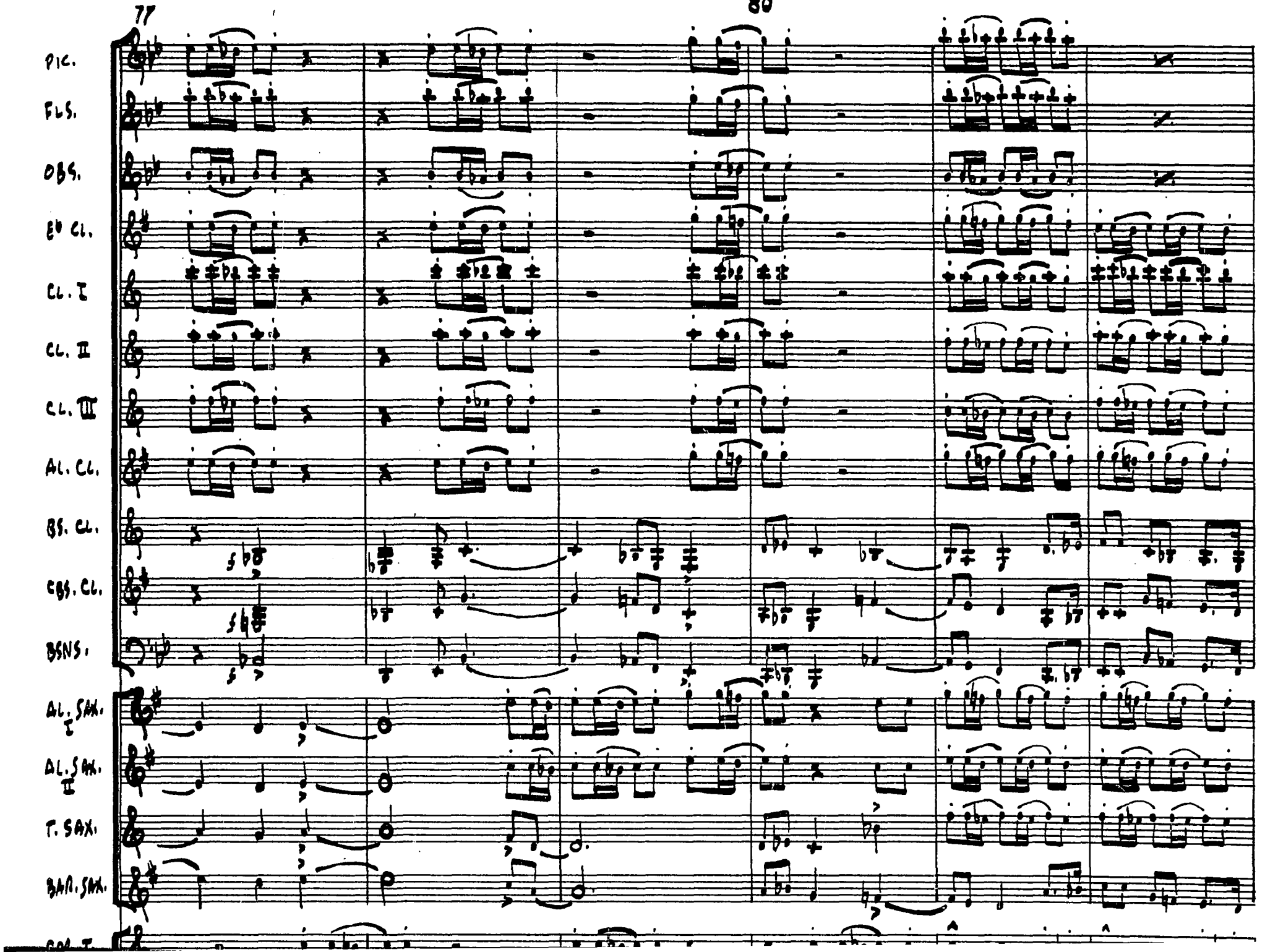

COR. I
COR. II
COR. III
HRNS. I-II
HRNS. III-IV
TRB. I
TRB. II
TRB. III
BAR.
TUBAS
TIMPANI
PERC. I
PERC. II
PERC. III
PERC. IV, II, III
Solo
mf
10. Soli
con Ob+Cl.
65
70

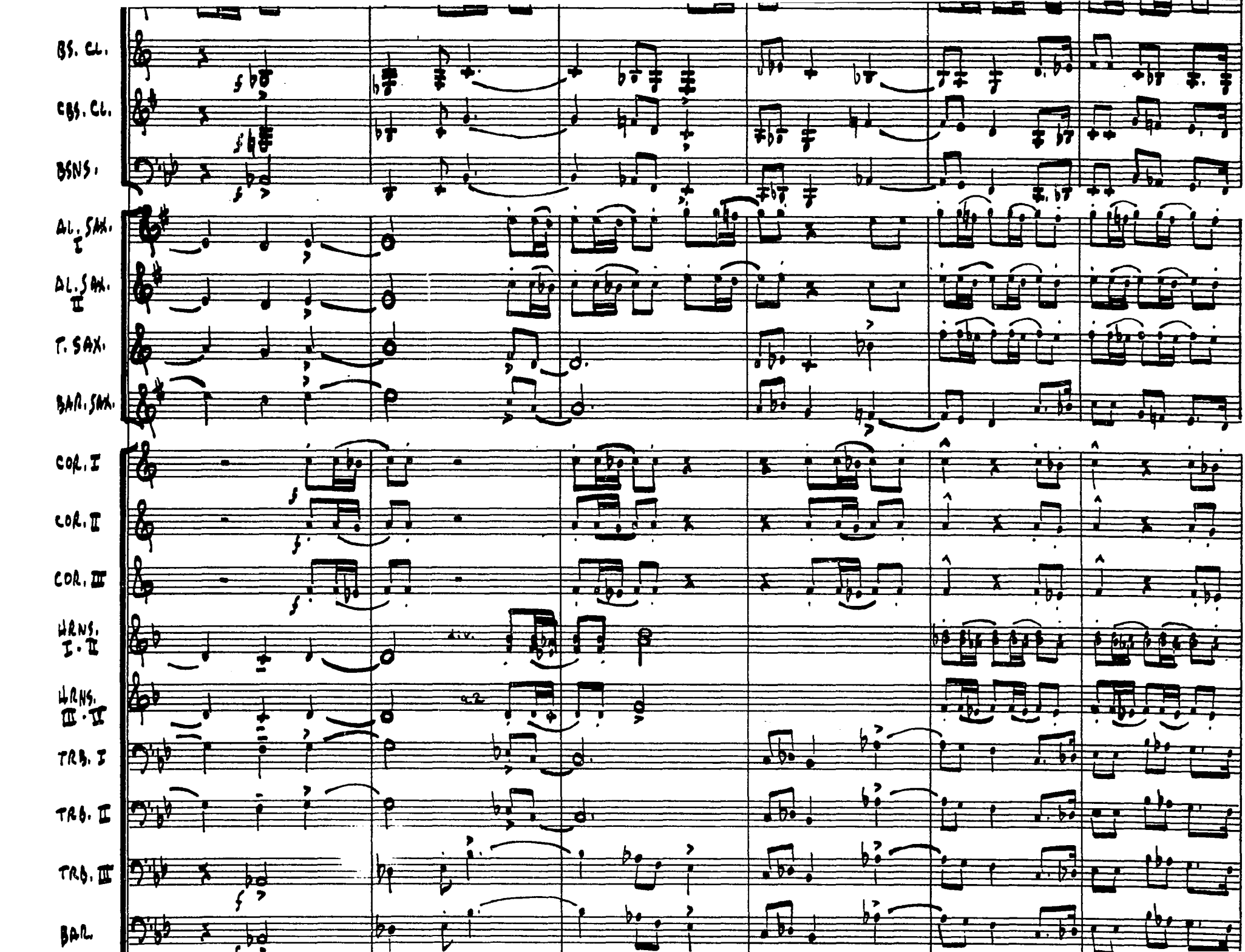

71
RIT.
ALLEGRO
75
PIC.
FLS.
OBS.
Eb CL.
CL. I
CL. II
CL. III
AL. CL.
BS. CL.
CBS. CL.
BSNS.
AL. SAX. I
AL. SAX. II
T. SAX.
BAR. SAX.

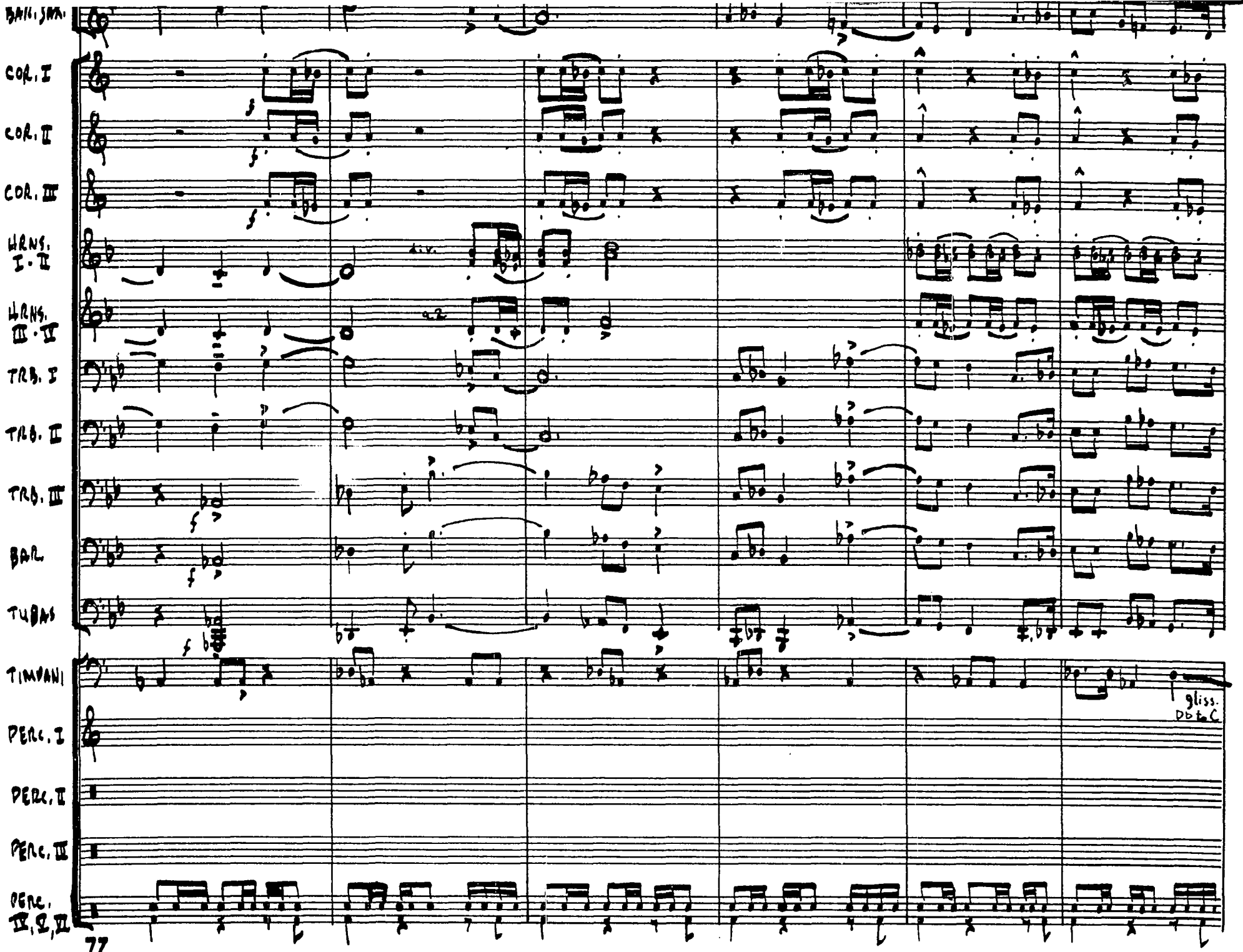

AL. CL.
BS. CL.
CBS. CL.
BSNS.
AL. SAX. I
AL. SAX. II
T. SAX.
BAR. SAX.
COR. I
COR. II
COR. III
HRNS. I. II
HRNS. III. IV
TRB. I
TRB. II
TRB. III

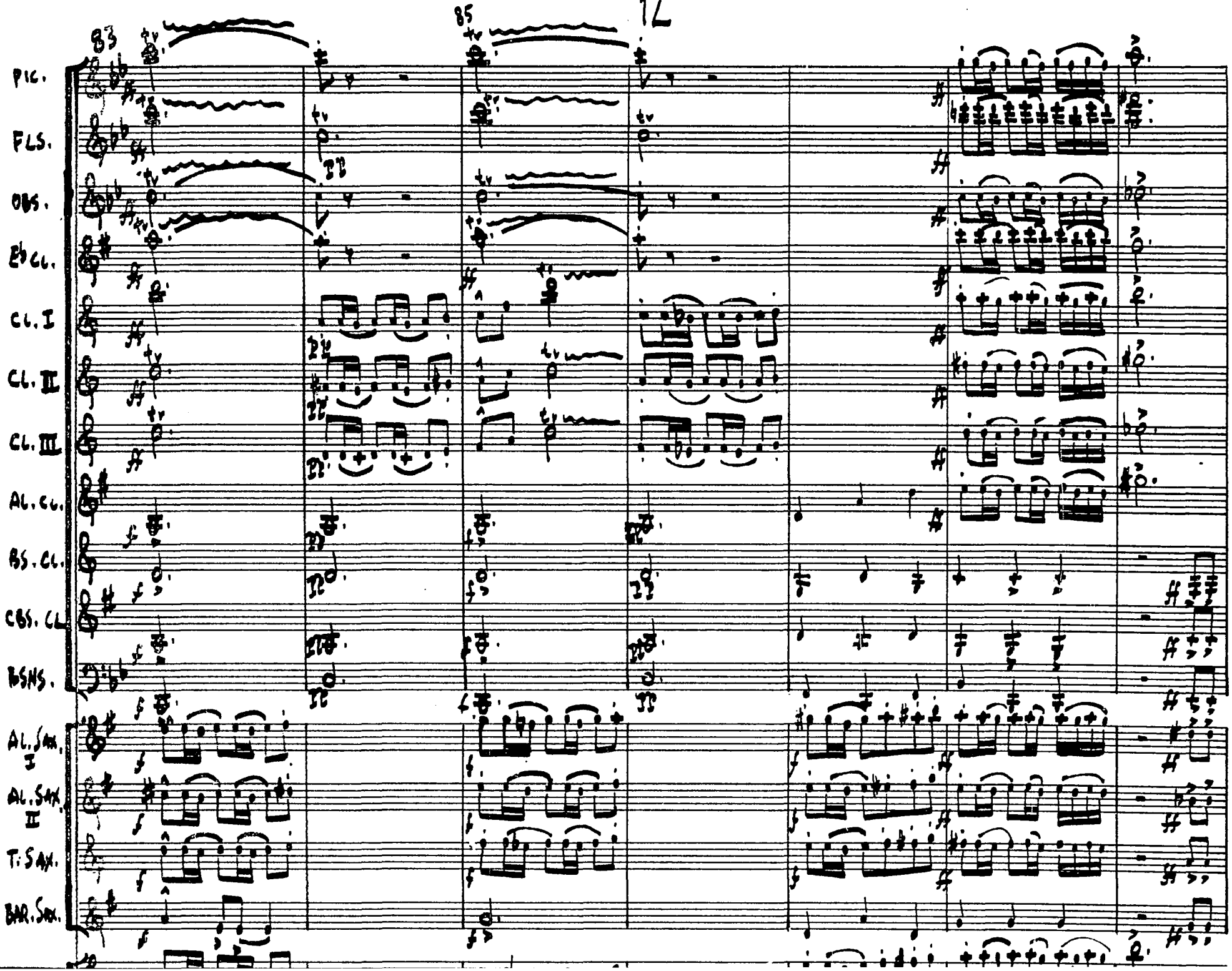

COR. I
COR. II
COR. III
HRNS. I. II
HRNS. III. IV
TRB. I
TRB. II
TRB. III
BAR.
TUBAS
TIMPANI
PERC. I
PERC. II
PERC. III
PERC. IV, V, VI
71
75

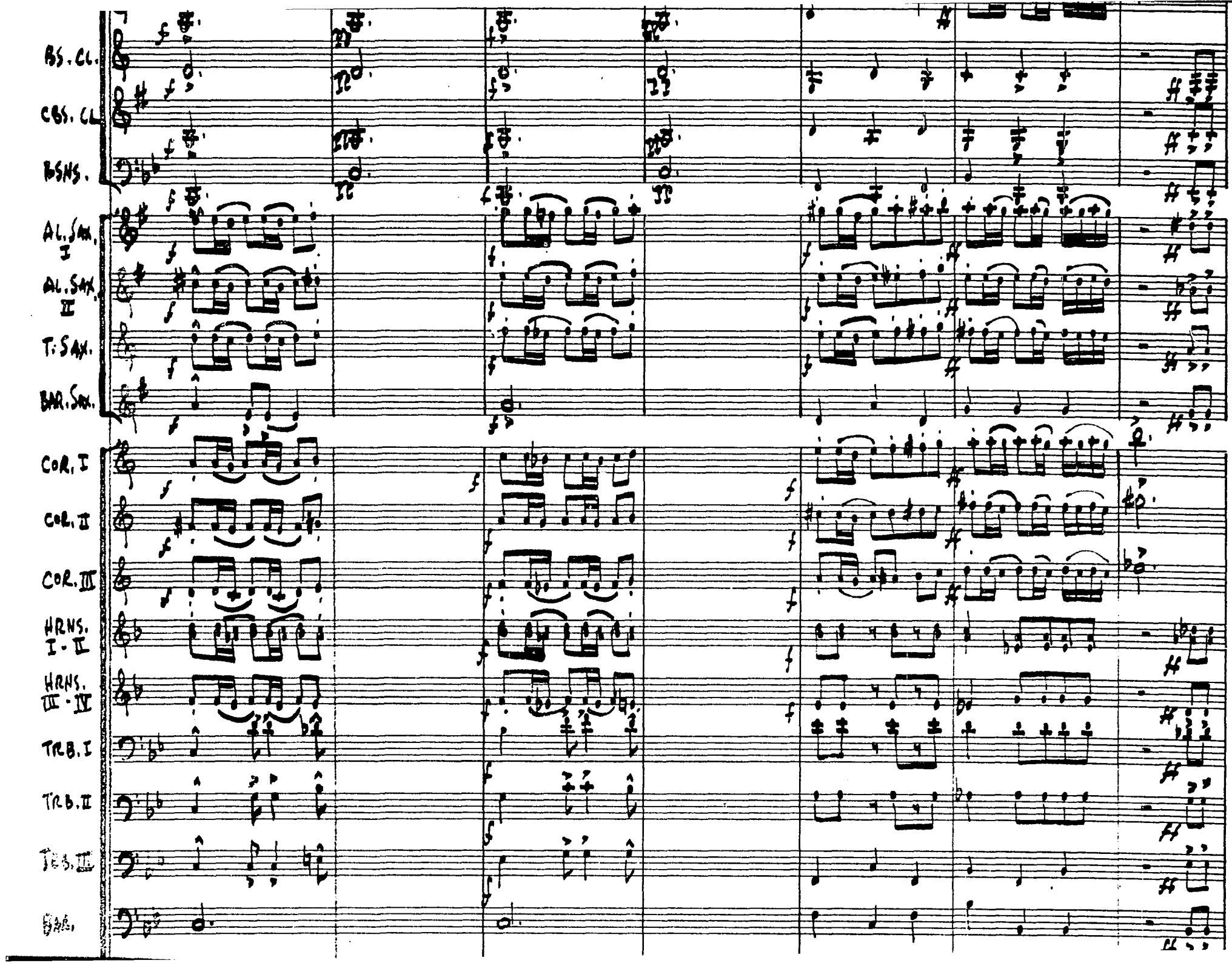
77 80

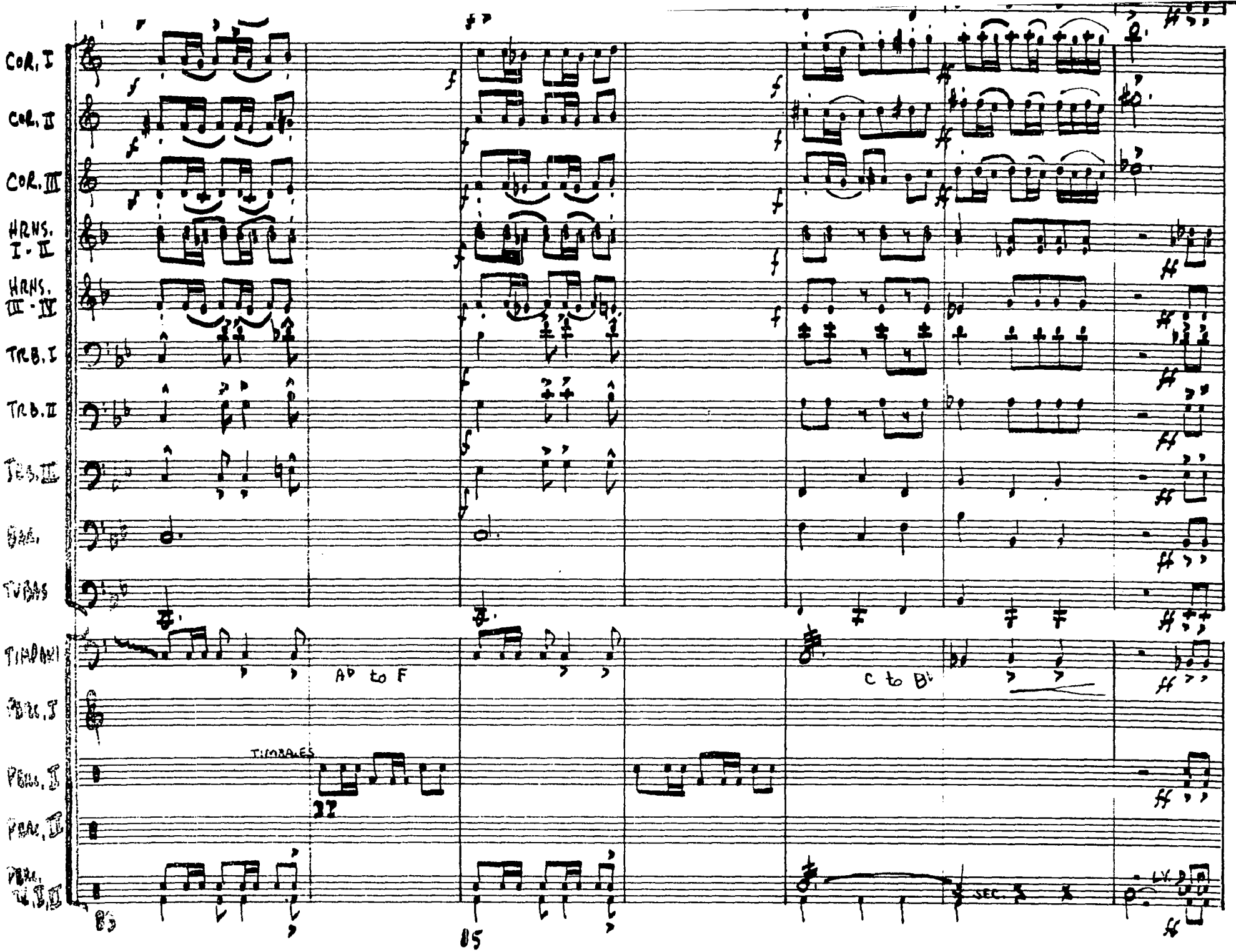

PIC.
FLS.
OBS.
Eb CL.
CL. I
CL. II
CL. III
AL. CL.
BS. CL.
CBS. CL.
BSNS.
AL. SAX. I
AL. SAX. II
T. SAX.
BAR. SAX.

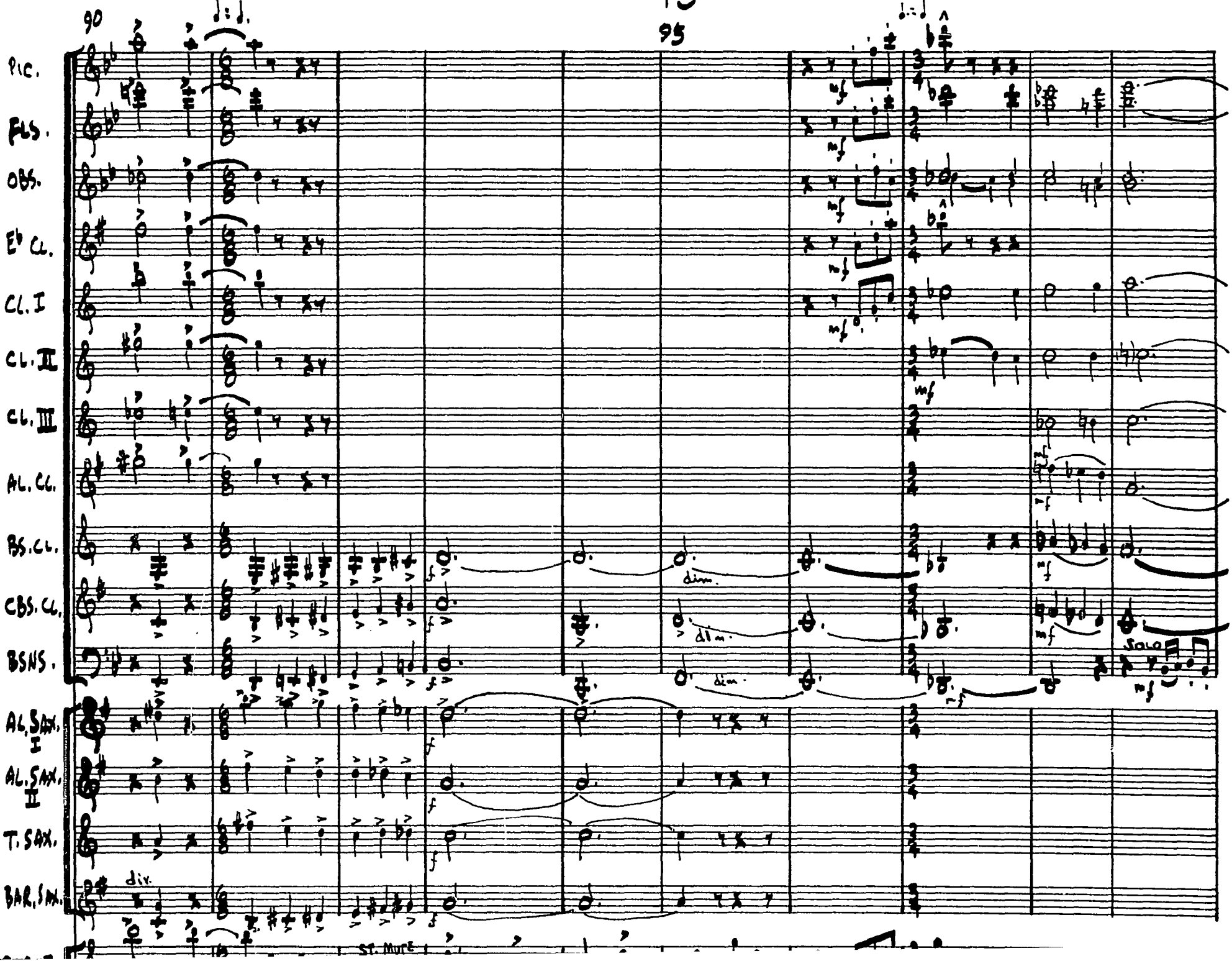

BS. CL.
CBS. CL.
BSNS.
AL. SAX. I
AL. SAX. II
T. SAX.
BAR. SAX.
COR. I
COR. II
COR. III
HRNS. I · II
HRNS. III · IV
TRB. I
TRB. II
TRB. III
BAR.
div.
a 2

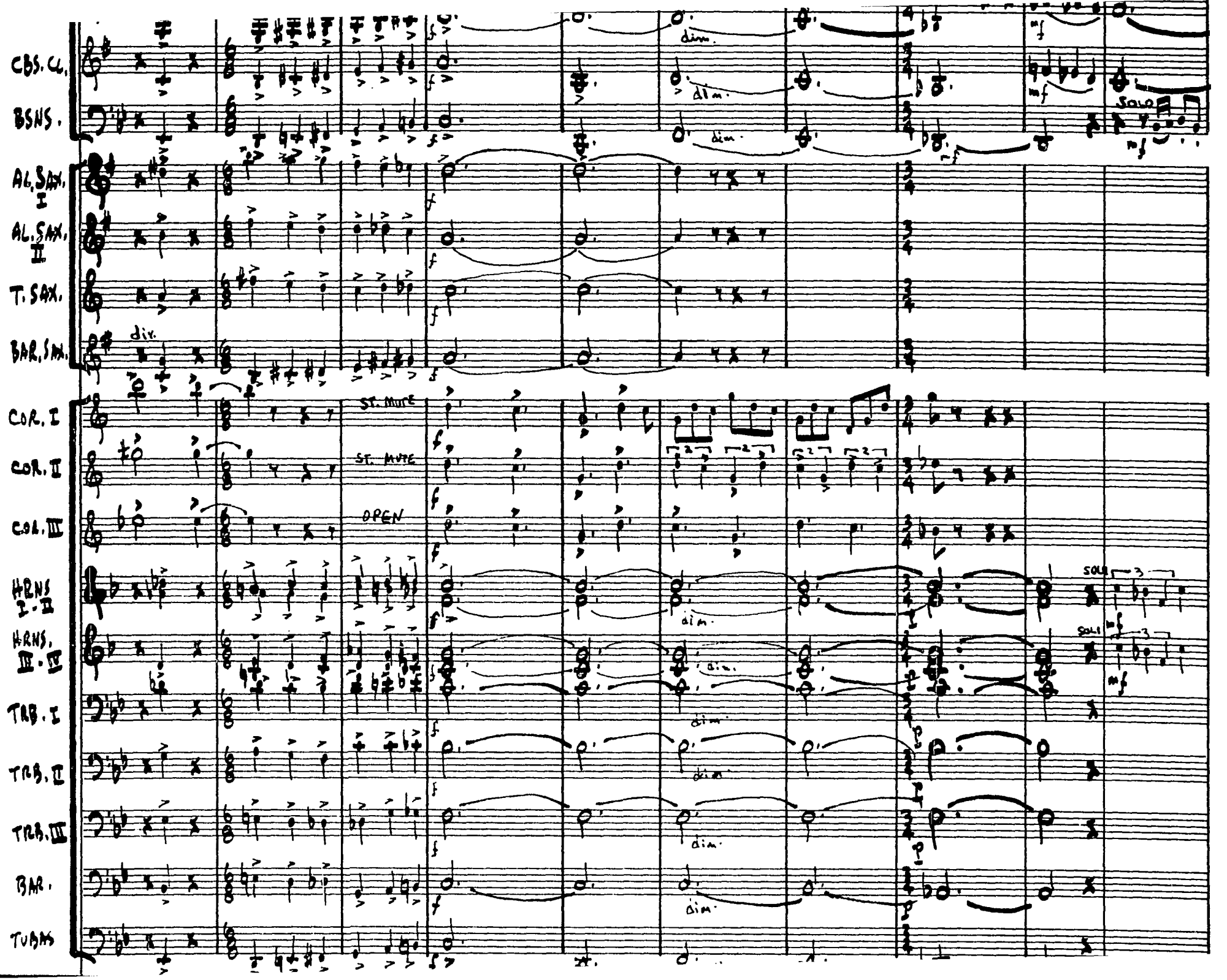

BAR. SAX.
COR. I
COR. II
COR. III
HRNS. I · II
HRNS. III · IV
TRB. I
TRB. II
TRB. III
BAR.
TUBAS
TIMPANI
gliss. DO to C
PERC. I
PERC. II
PERC. III
PERC. IV, V, VI
77
80

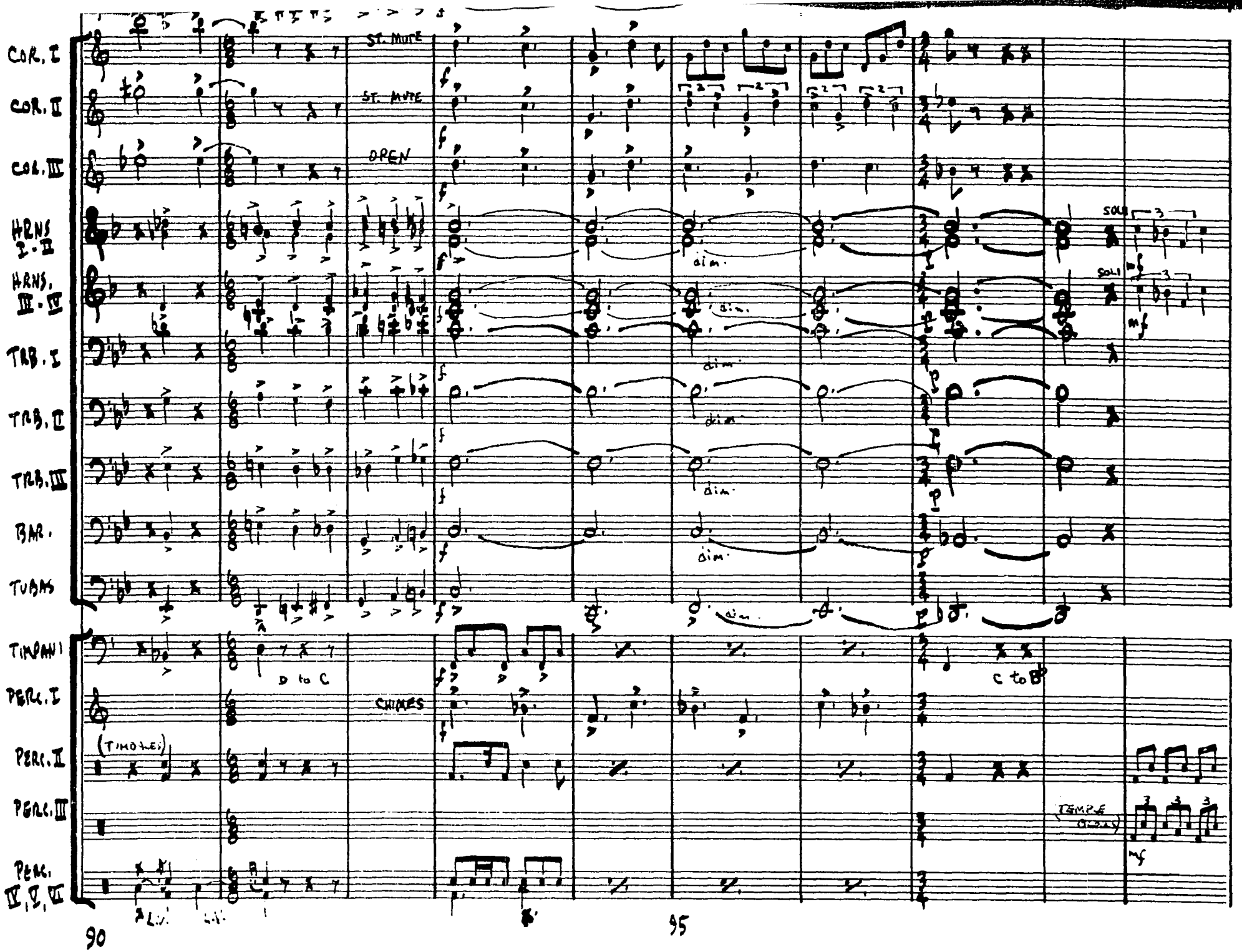

83
85
PIC.
FLS.
OBS.
Eb CL.
CL. I
CL. II
CL. III
AL. CL.
BS. CL.
CBS. CL.
BSNS.
AL. SAX. I
AL. SAX. II
T. SAX.
BAR. SAX.

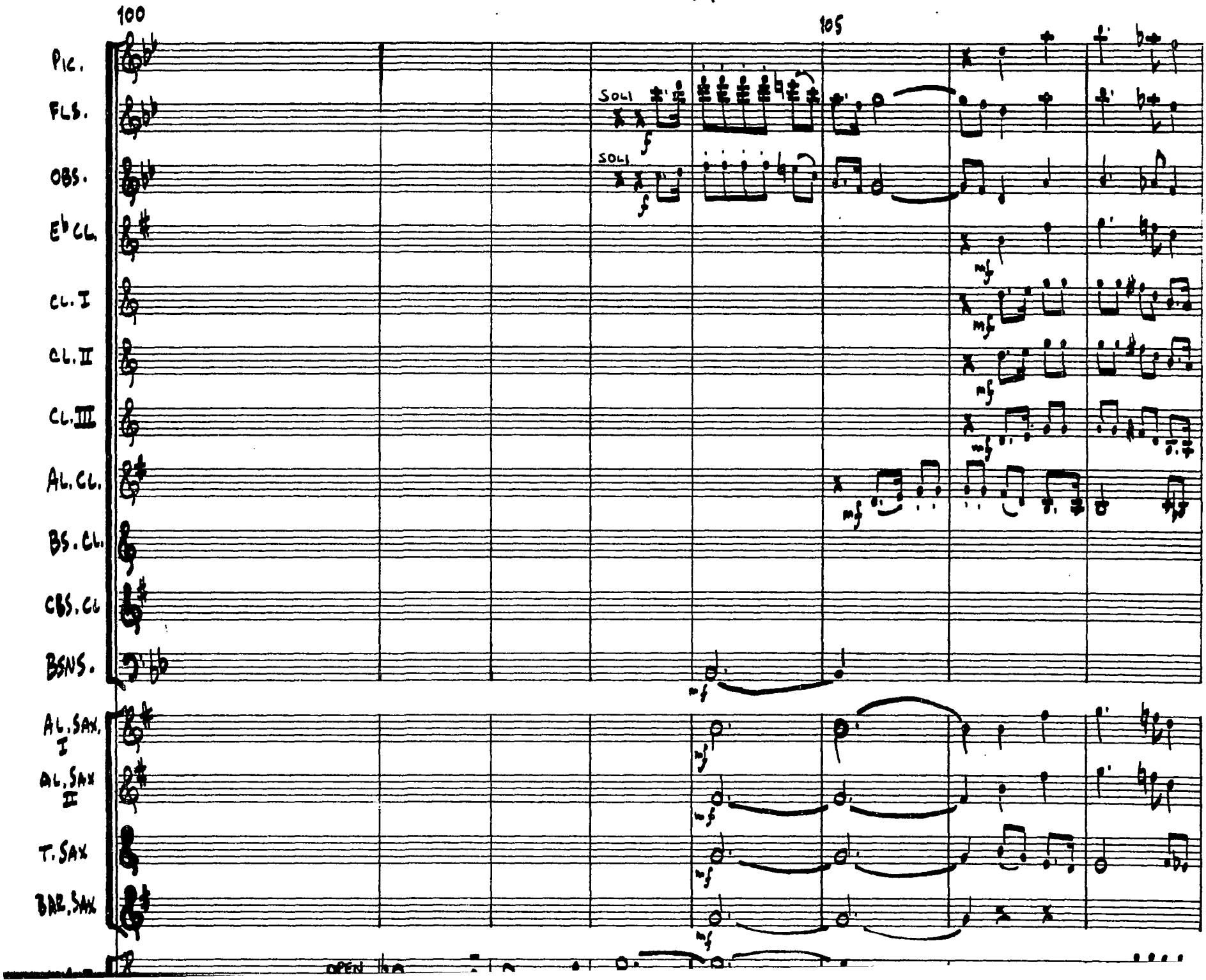

BS. CL.
CBS. CL.
BSNS.
AL. SAX. I
AL. SAX. II
T. SAX.
BAR. SAX.
COR. I
COR. II
COR. III
HRNS. I - II
HRNS. III - IV
TRB. I
TRB. II
TRB. III
BAR.

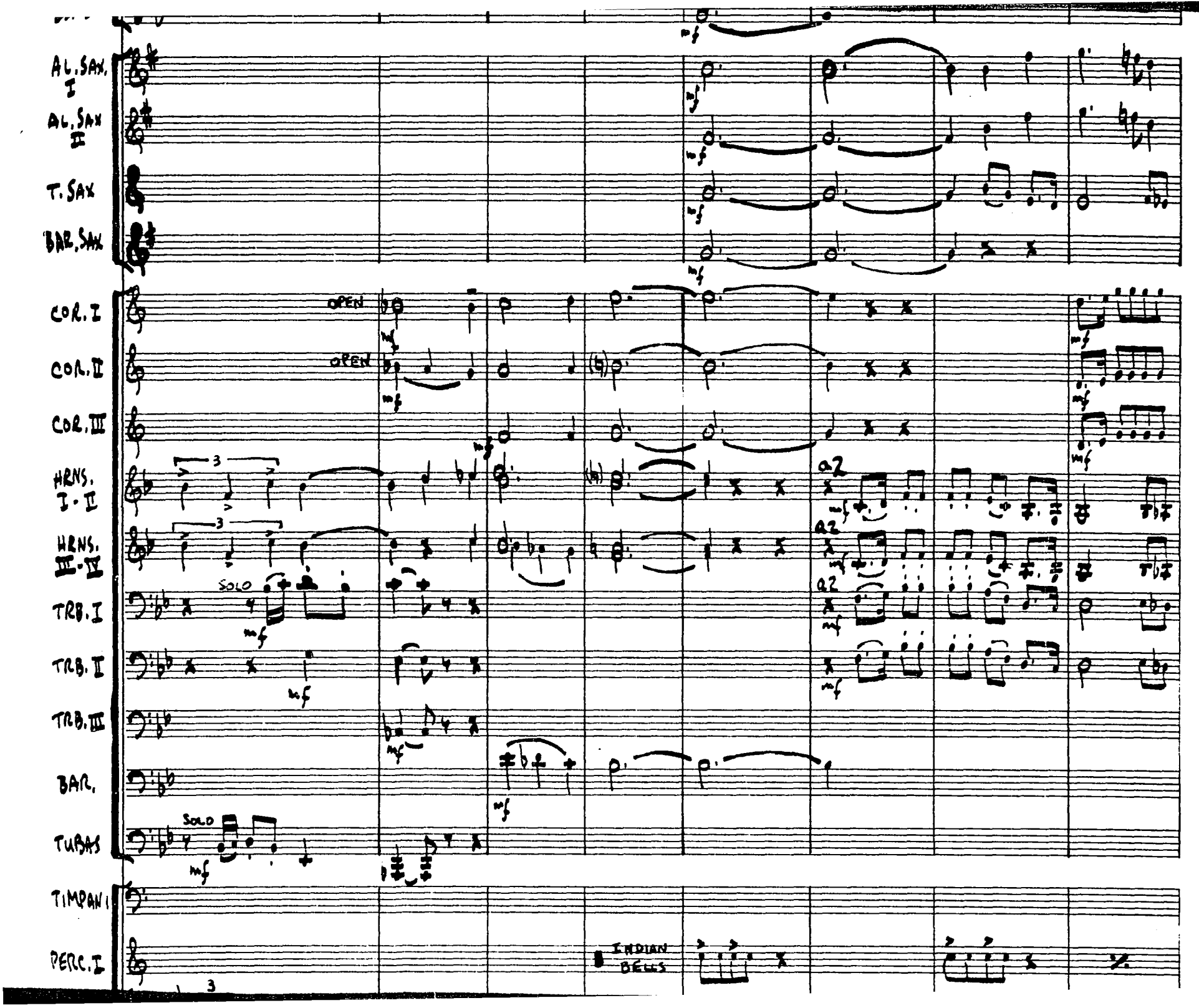

COR. I
COR. II
COR. III
HRNS. I - II
HRNS. III - IV
TRB. I
TRB. II
TRB. III
BAR.
TUBAS
TIMPANI
PERC. I
PERC. II
PERC. III, IV
Ab to F
C to Bb
TIMBALES
22
SEC.
85
85

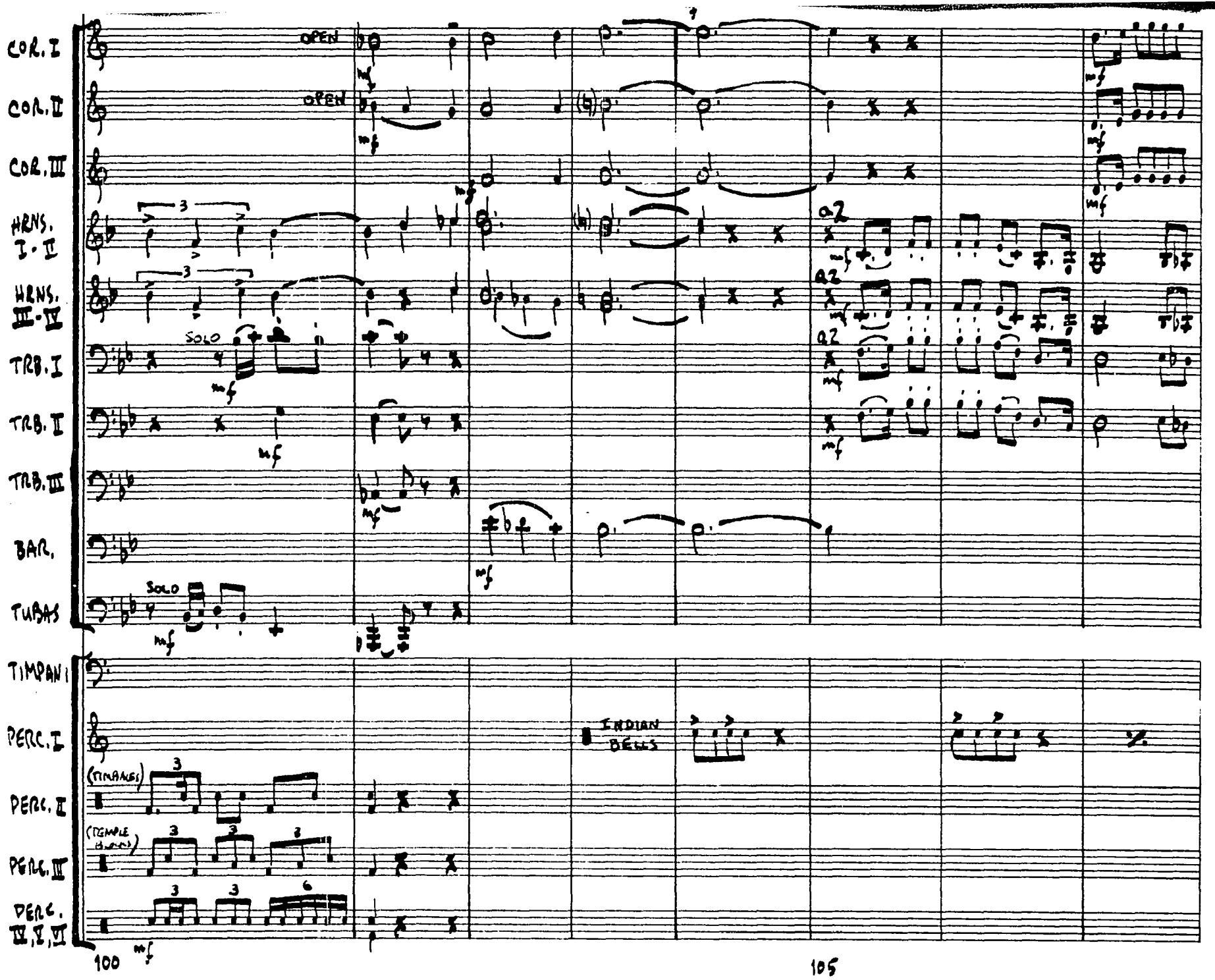

90
95
Pic.
Fls.
Obs.
Eb Cl.
Cl. I
Cl. II
Cl. III
Al. Cl.
Bs. Cl.
Cbs. Cl.
Bsns.
Al. Sax. I
Al. Sax. II
T. Sax.
Bar. Sax.
dim.
div.
St. Mute
Solo

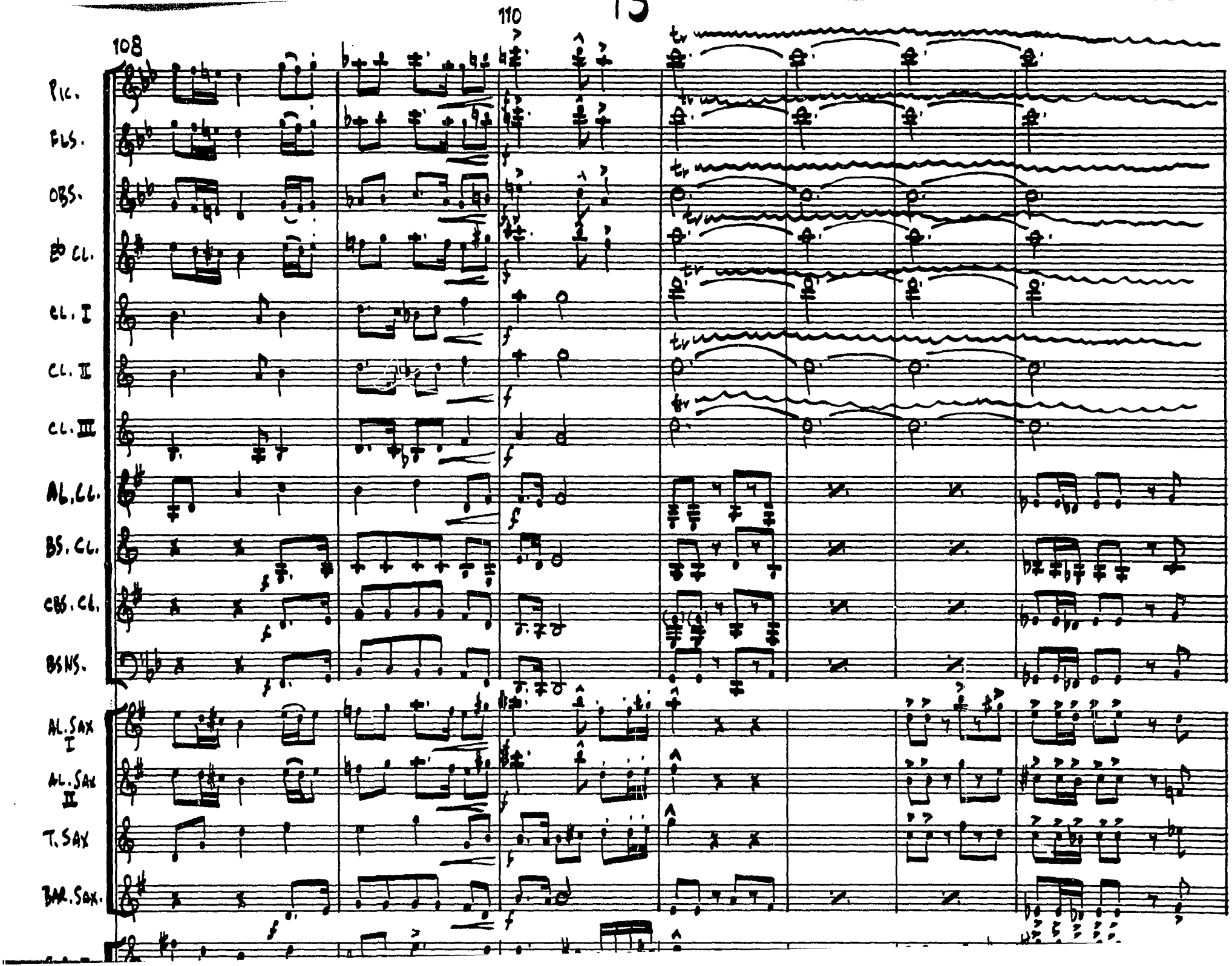

CBS. CL.
BSNS.
AL. SAX. I
AL. SAX. II
T. SAX.
BAR. SAX.
div.
COR. I
COR. II
COR. III
ST. MUTE
ST. MUTE
OPEN
HRNS I-II
HRNS. III-IV
TRB. I
TRB. II
TRB. III
BAR.
TUBAS
dim.
SOLO
mf
f

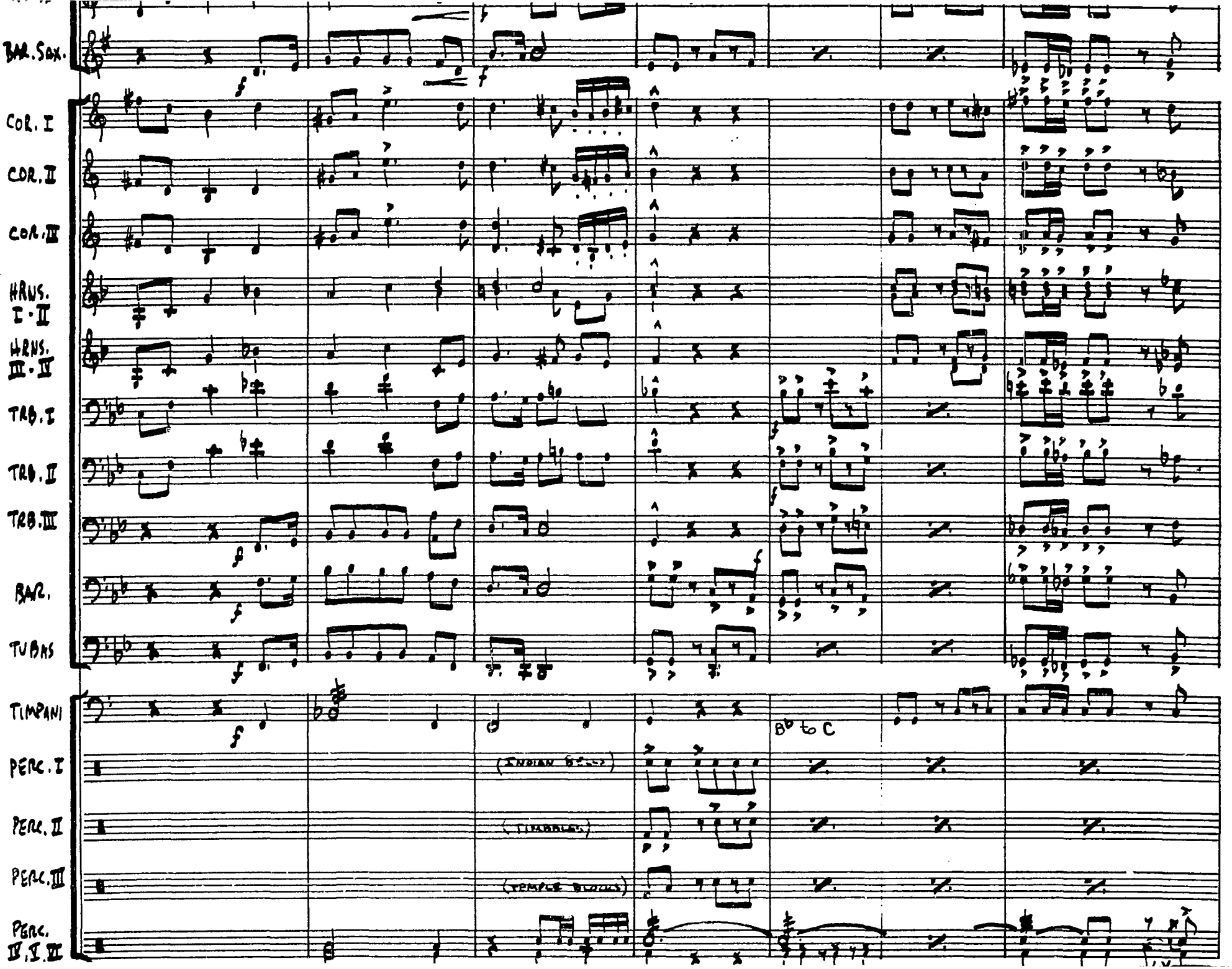

COR. I
COR. II
COR. III
HRNS I-II
HRNS. III-IV
TRB. I
TRB. II
TRB. III
BAR.
TUBAS
TIMPANI
PERC. I
PERC. II
PERC. III
PERC. IV, V, VI
ST. MUTE
ST. MUTE
OPEN
dim.
SOLI
mf
D to C
CHIMES
(TIMBALES)
C to B♭
TEMPO
90
95

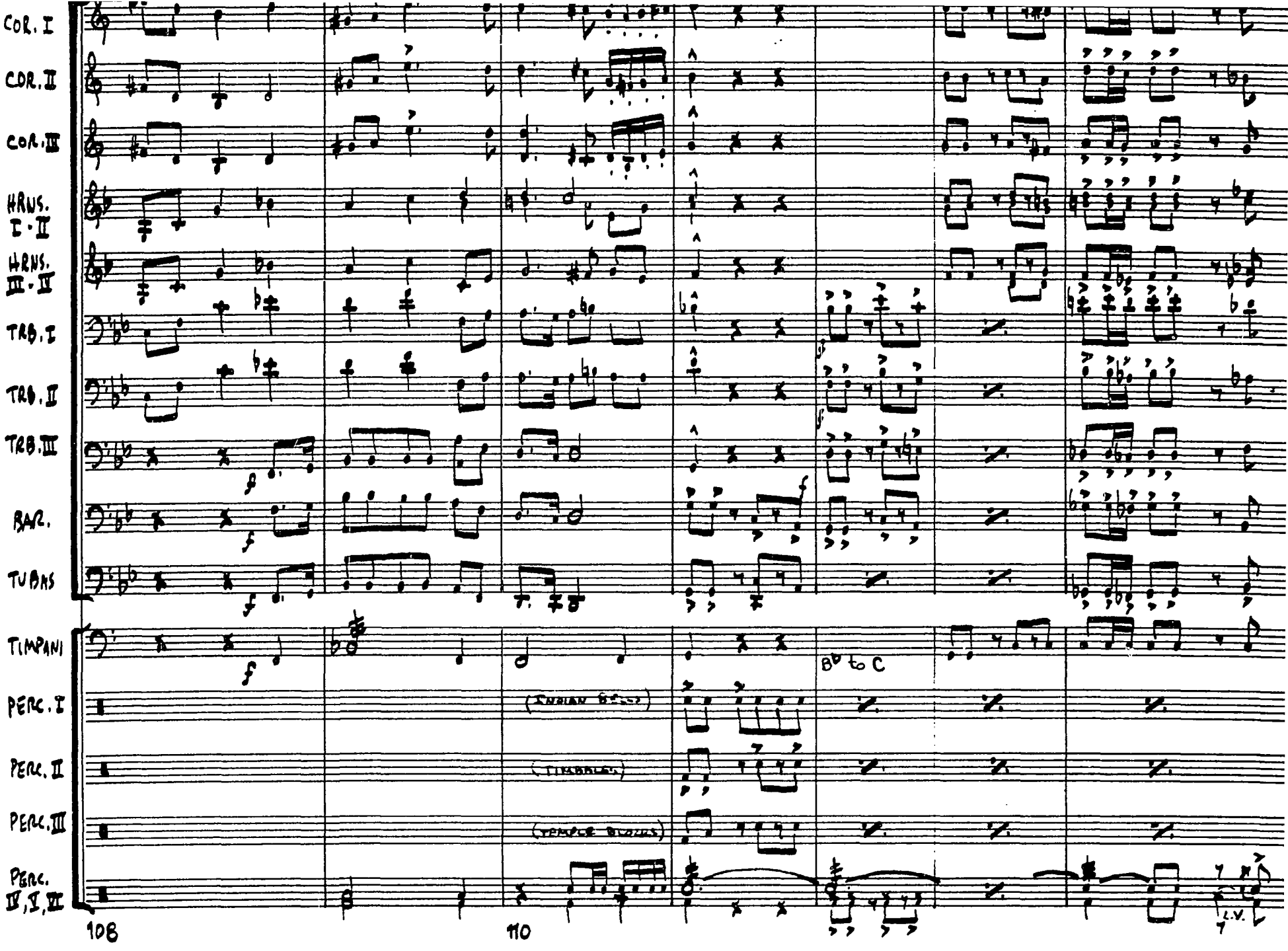

100
105
PIC.
FLS.
SOLI
OBS.
SOLI
Eb CL.
CL. I
CL. II
CL. III
AL. CL.
BS. CL.
CBS. CL
BSNS.
AL. SAX. I
AL. SAX II
T. SAX
BAR. SAX
OPEN

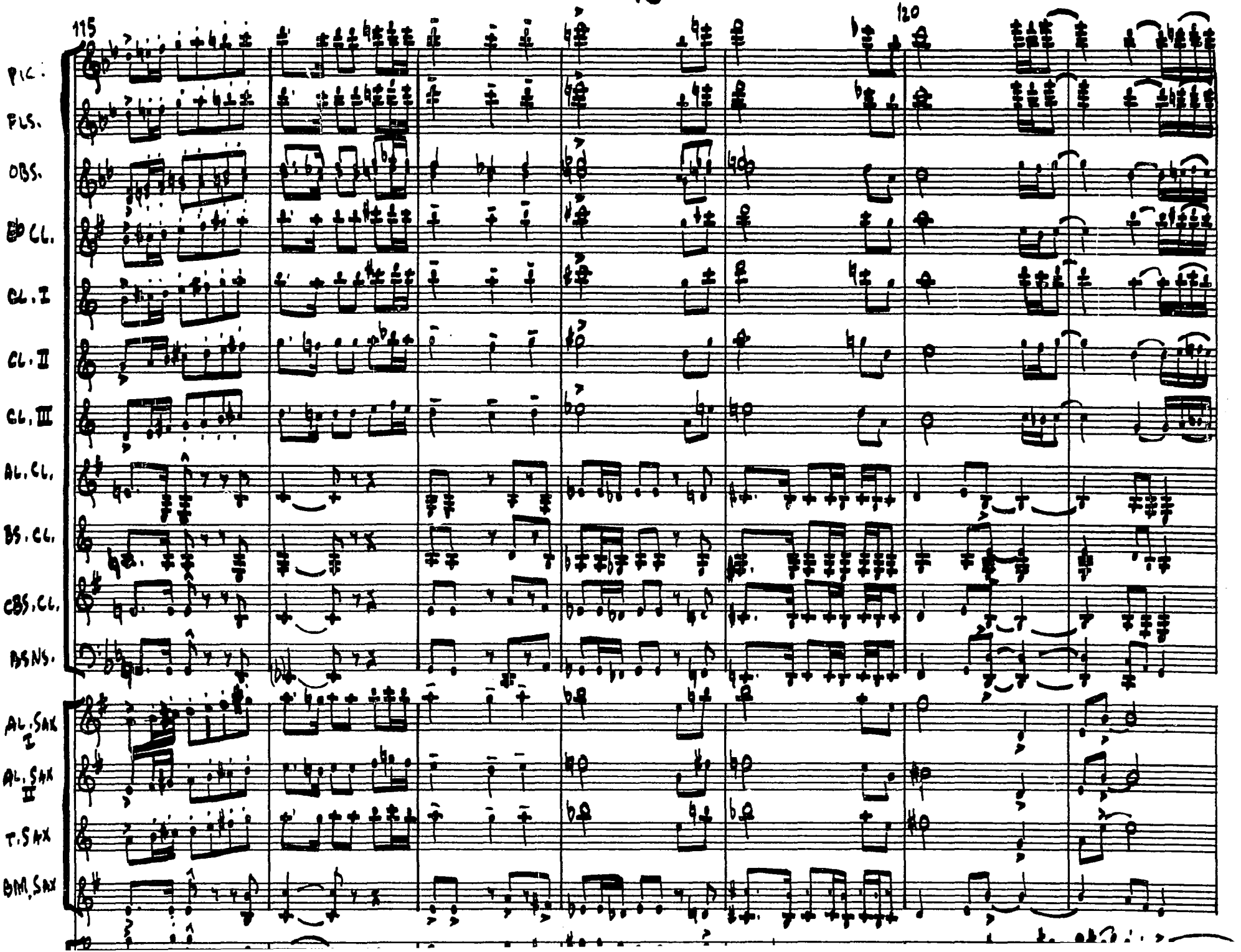

AL. SAX. I
AL. SAX II
T. SAX
BAR. SAX
COR. I
COR. II
COR. III
HRNS. I · II
HRNS. III · IV
TRB. I
TRB. II
TRB. III
BAR.
TUBAS
TIMPANI
PERC. I
OPEN
OPEN
SOLO
SOLO
a2
a2
a2
INDIAN BELLS
mf

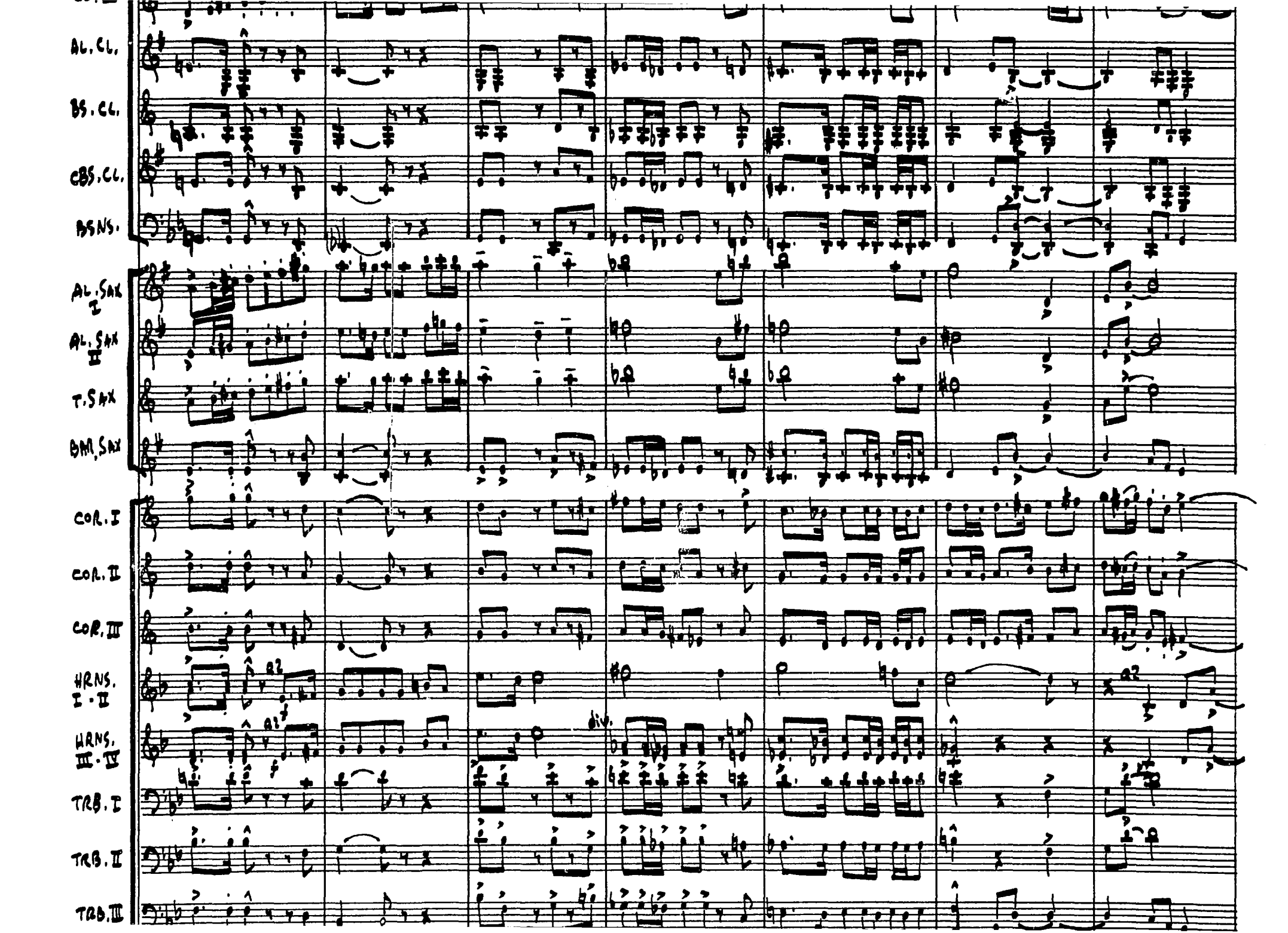

COR. I
COR. II
COR. III
HRNS. I - II
HRNS. III - IV
TRB. I
TRB. II
TRB. III
BAR.
TUBAS
TIMPANI
PERC. I
PERC. II
PERC. III
PERC. IV, V, VI
OPEN
OPEN
SOLO
SOLO
mf
a2
INDIAN BELLS
(TIMBALES)
(TEMPLE BLOCKS)
100
105

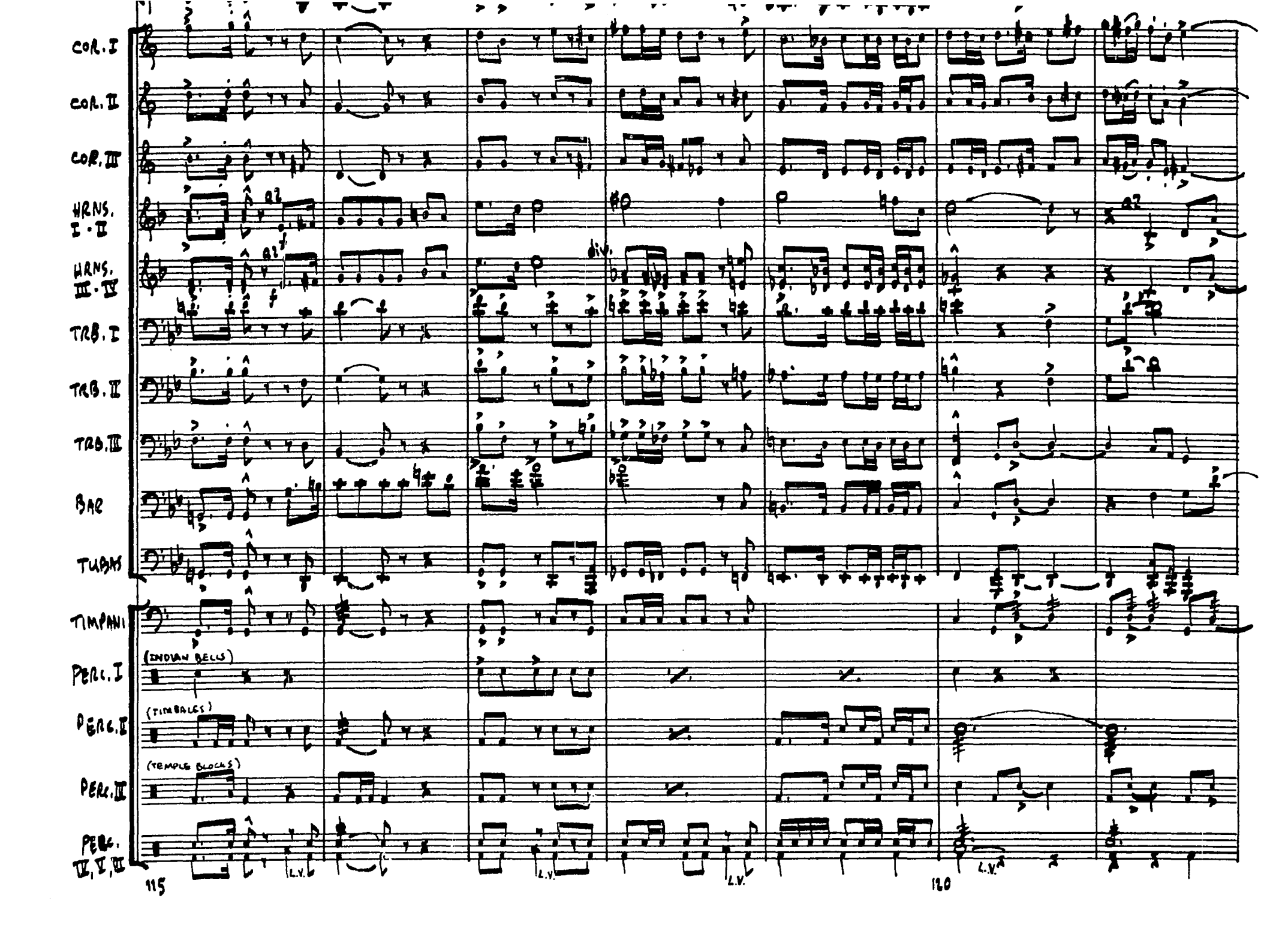

108
110
Pic.
Fls.
Obs.
Eb Cl.
Cl. I
Cl. II
Cl. III
Al. Cl.
Bs. Cl.
Cbs. Cl.
Bsns.
Al. Sax I
Al. Sax II
T. Sax
Bar. Sax.

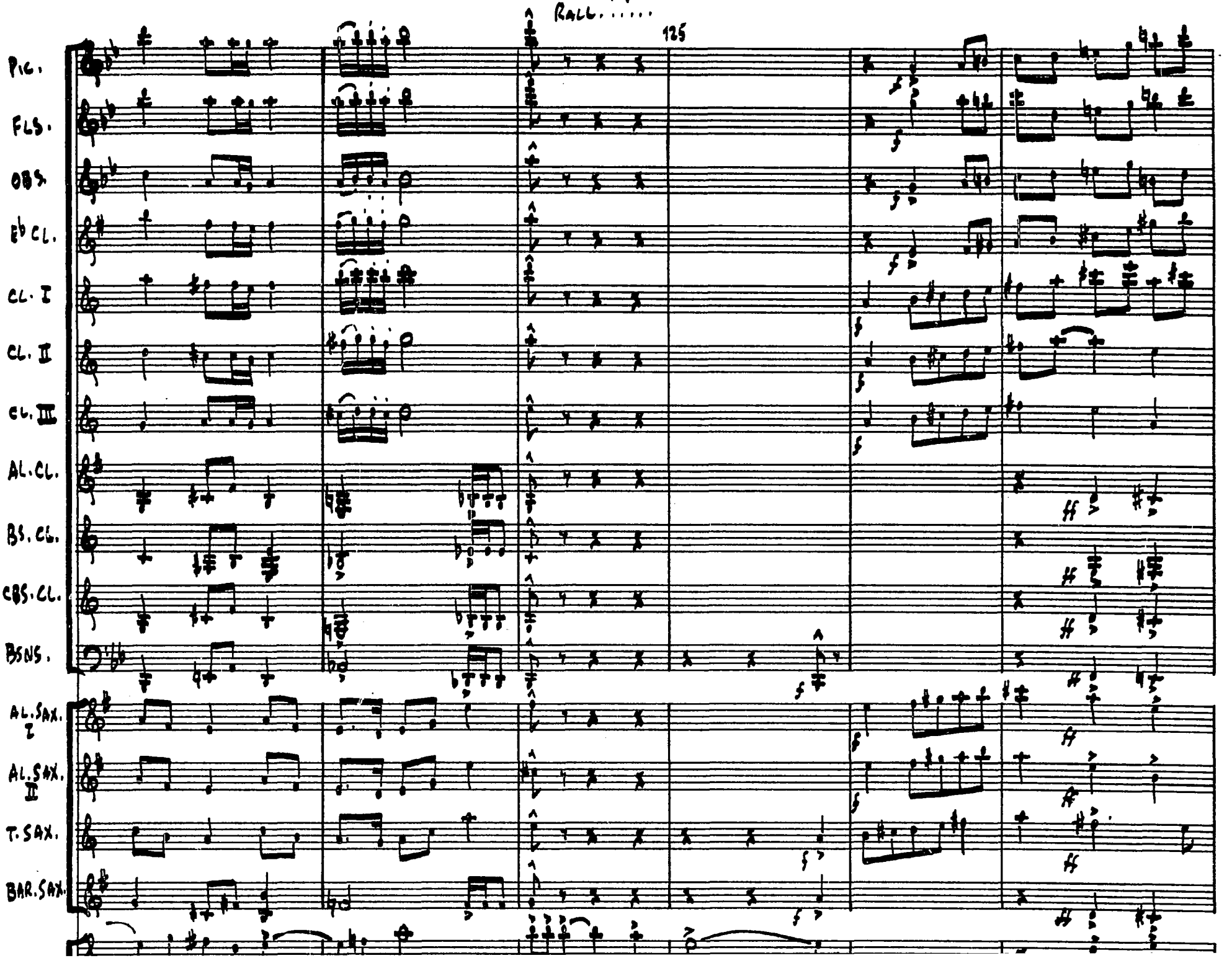

BAR. SAX.
COR. I
COR. II
COR. III
HRNS. I · II
HRNS. III · IV
TRB. I
TRB. II
TRB. III
BAR.
TUBAS
TIMPANI
PERC. I
PERC. II
PERC. III
PERC. IV, V, VI
B♭ to C
(INDIAN BELLS)
(TIMBALES)
(TEMPLE BLOCKS)

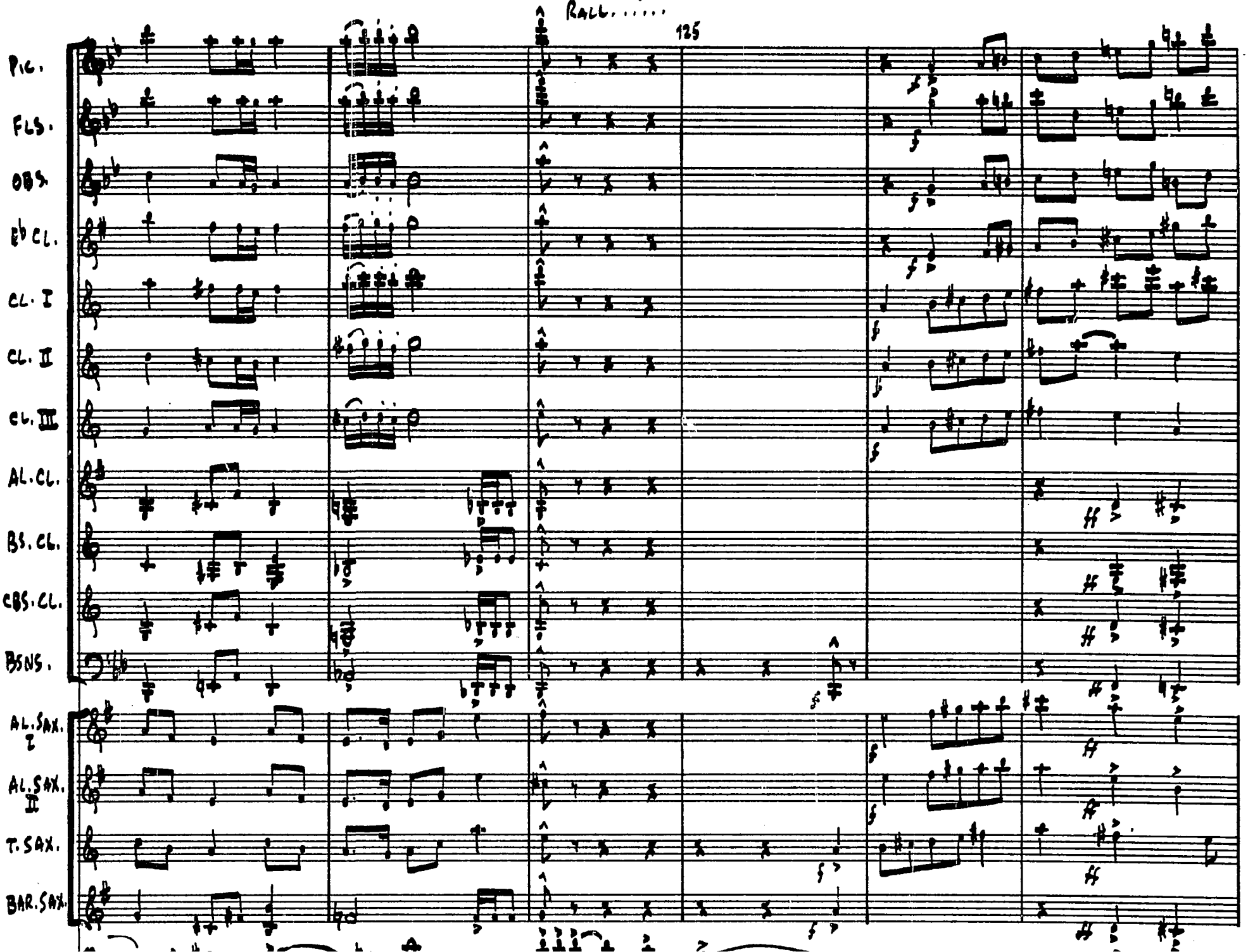

COR. I
COR. II
COR. III
HRNS. I·II
HRNS. III·IV
TRB. I
TRB. II
TRB. III
BAR.
TUBAS
TIMPANI
PERC. I
PERC. II
PERC. III
PERC. IV, V, VI
Bb to C
(TEMPLE BLOCKS)
108
110

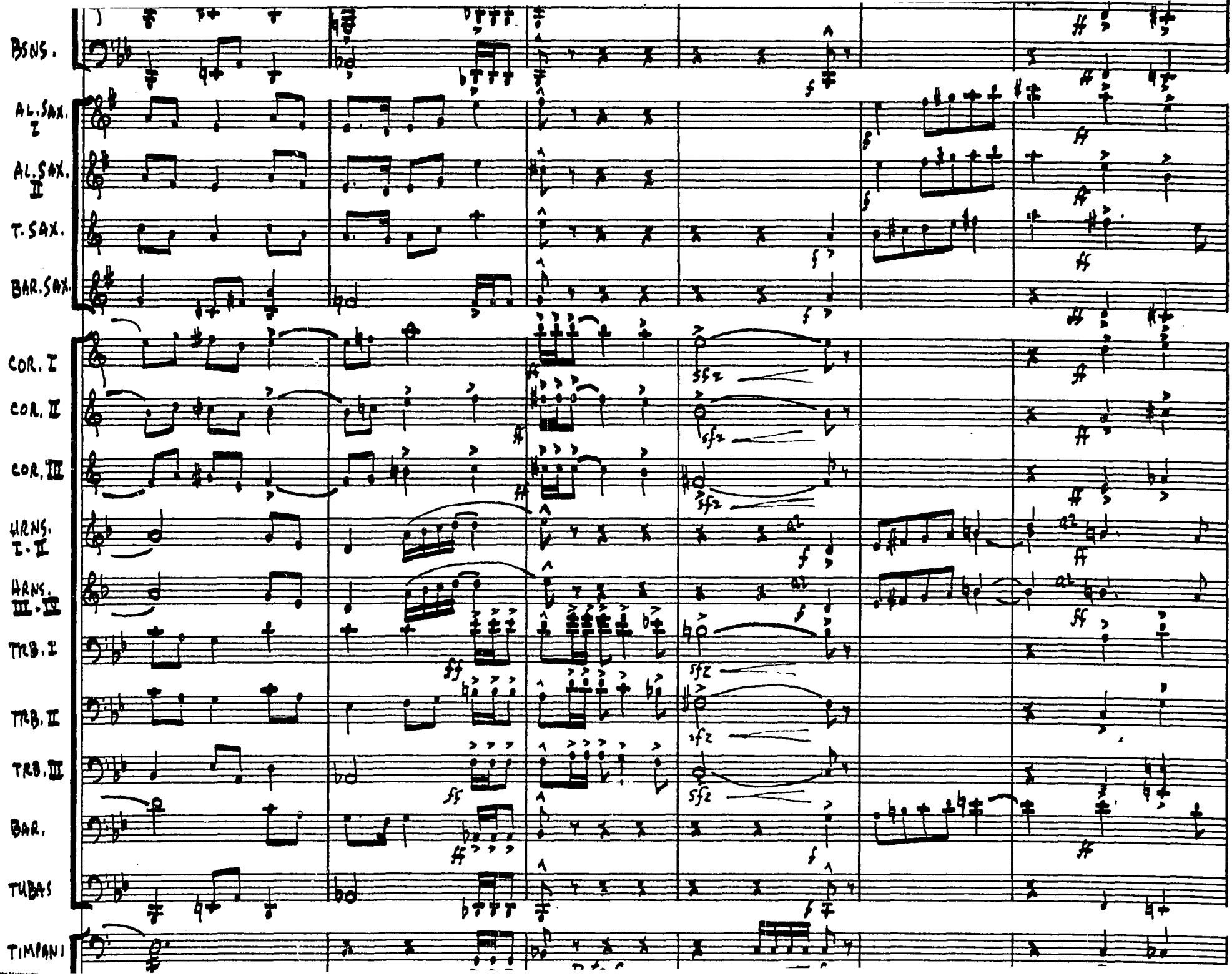

115
120
PIC.
FLS.
OBS.
Eb CL.
CL. I
CL. II
CL. III
AL. CL.
BS. CL.
CBS. CL.
BSNS.
AL. SAX I
AL. SAX II
T. SAX
BM. SAX

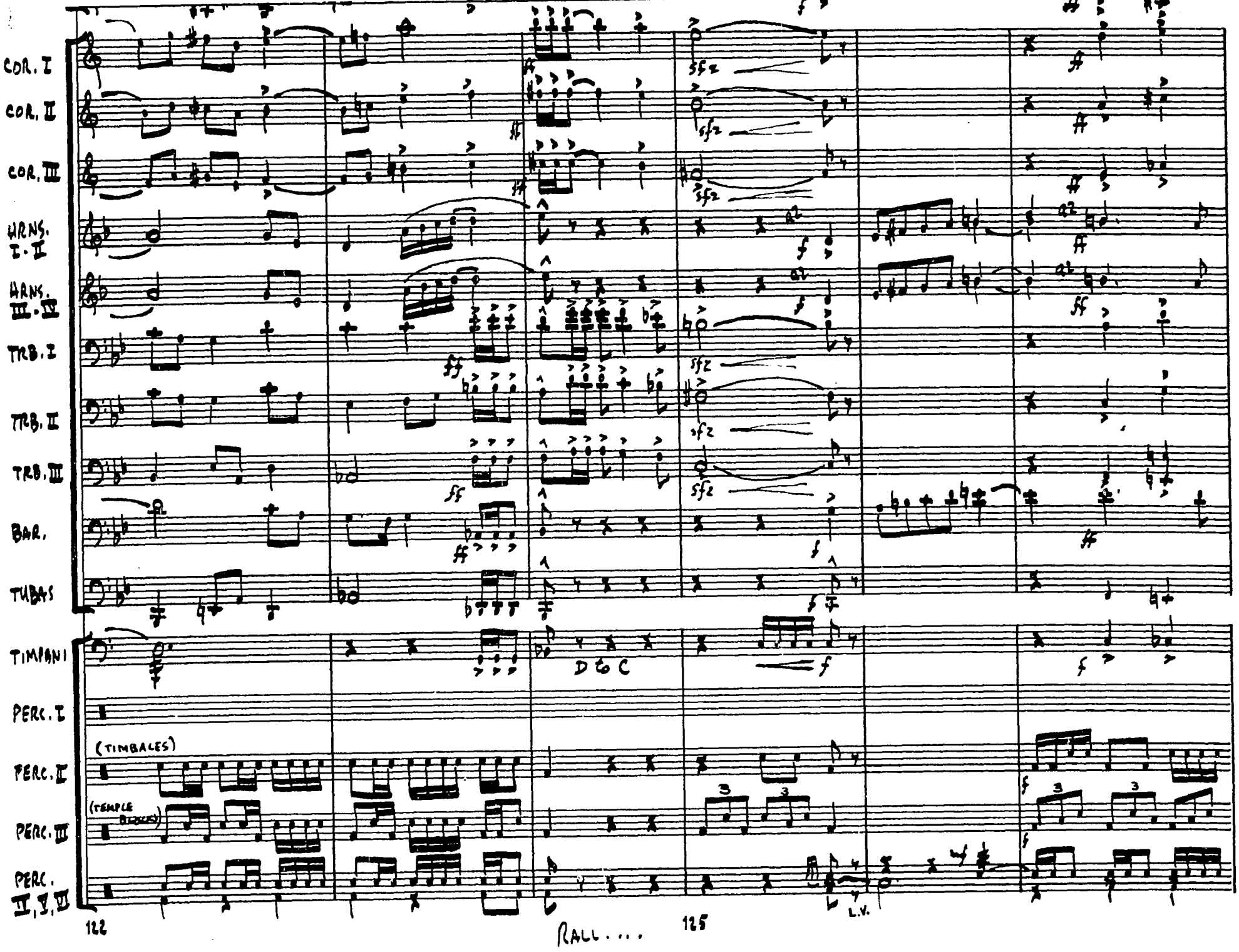

AL. CL.
BS. CL.
CBS. CL.
BSNS.
AL. SAX I
AL. SAX II
T. SAX
BAR. SAX
COR. I
COR. II
COR. III
HRNS. I · II
HRNS. III · IV
TRB. I
TRB. II
TRB. III

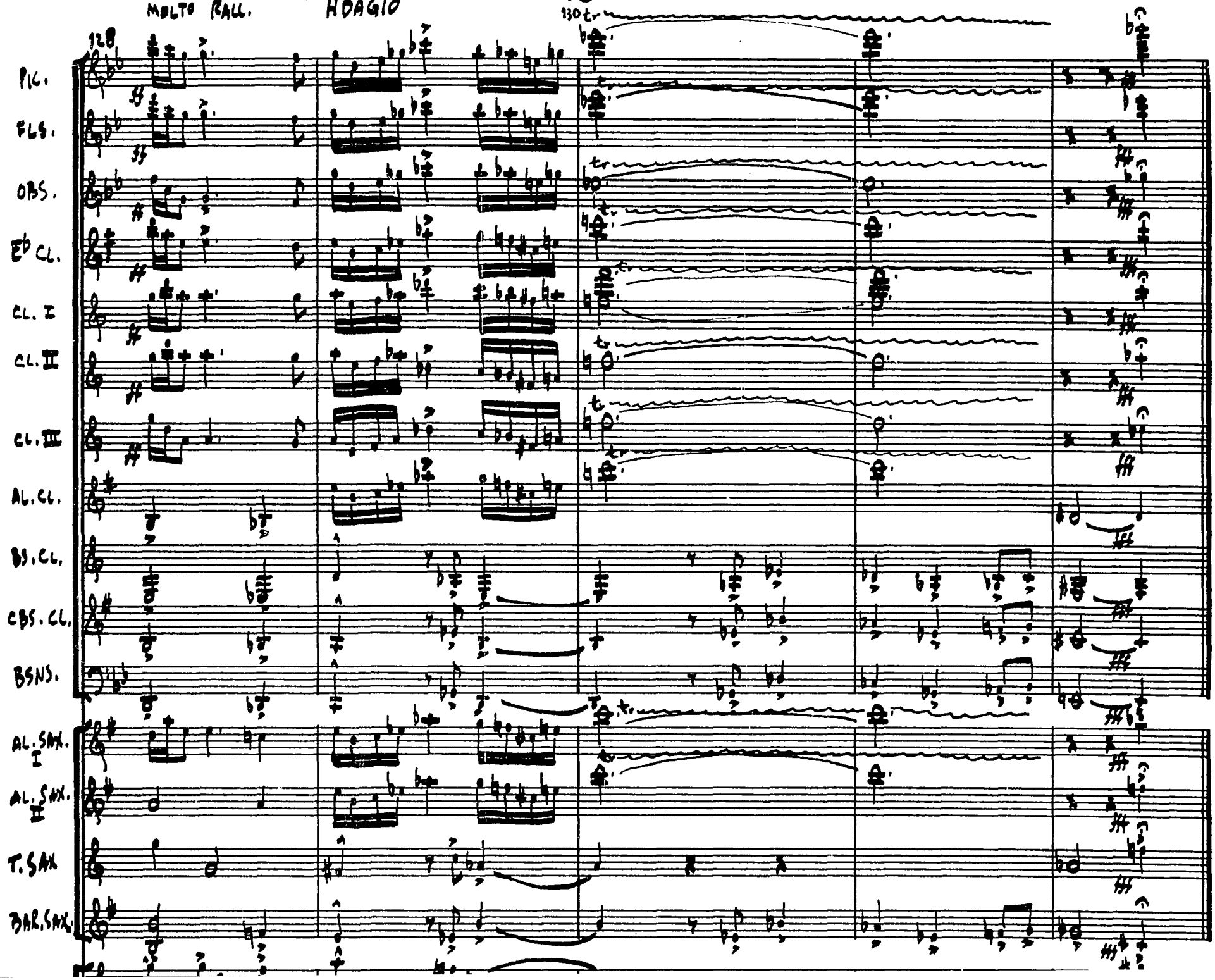

COR. I
COR. II
COR. III
HRNS. I · II
HRNS. III · IV
TRB. I
TRB. II
TRB. III
BAR
TUBAS
TIMPANI
PERC. I
(INDIAN BELLS)
PERC. II
(TIMBALES)
PERC. III
(TEMPLE BLOCKS)
PERC. IV, V, VI
div.
L.V.
L.V.
L.V.
L.V.
115
120

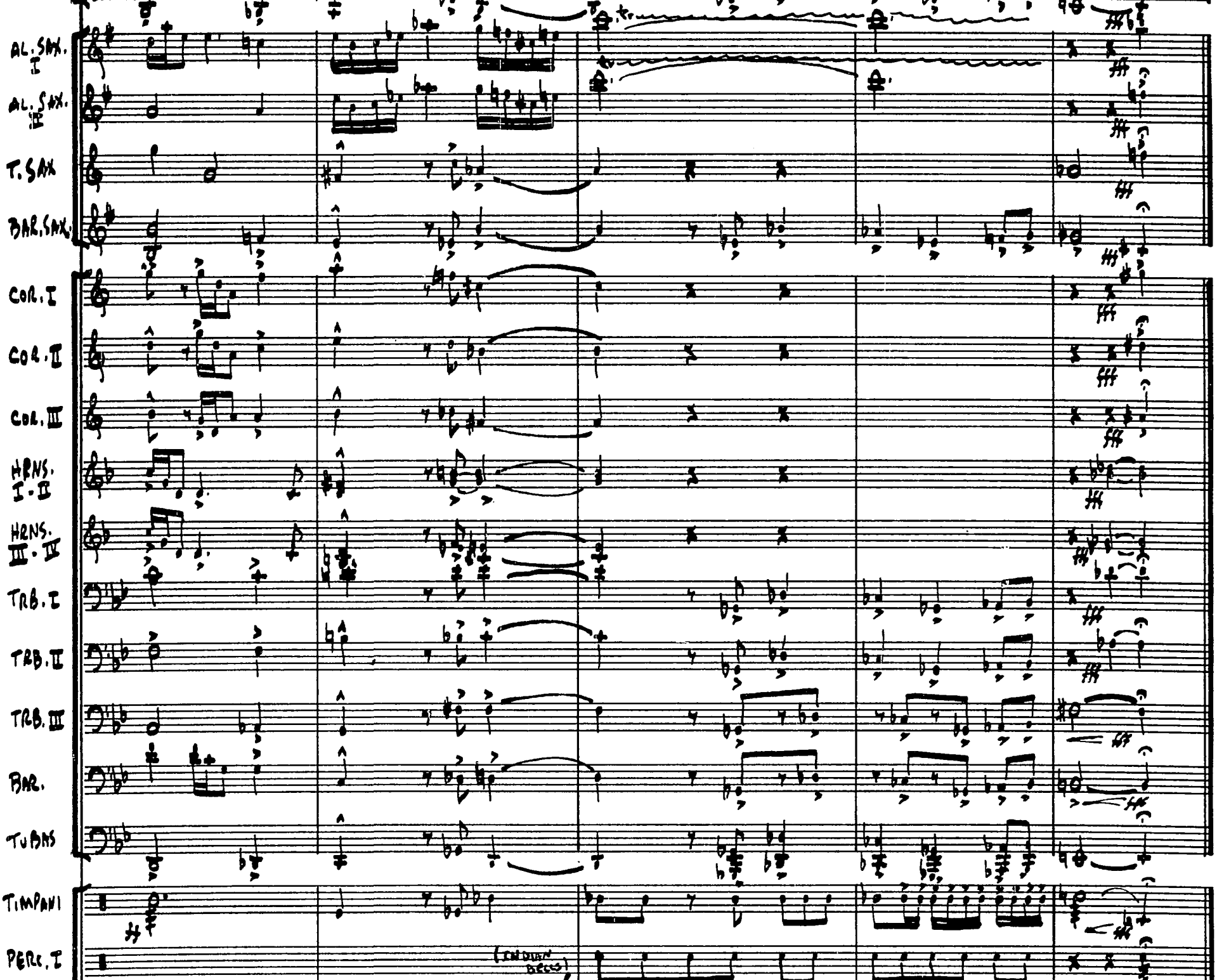

RALL.....
125
PIC.
FLS.
OBS.
Eb CL.
CL. I
CL. II
CL. III
AL. CL.
BS. CL.
CBS. CL.
BSNS.
AL. SAX. I
AL. SAX. II
T. SAX.
BAR. SAX.

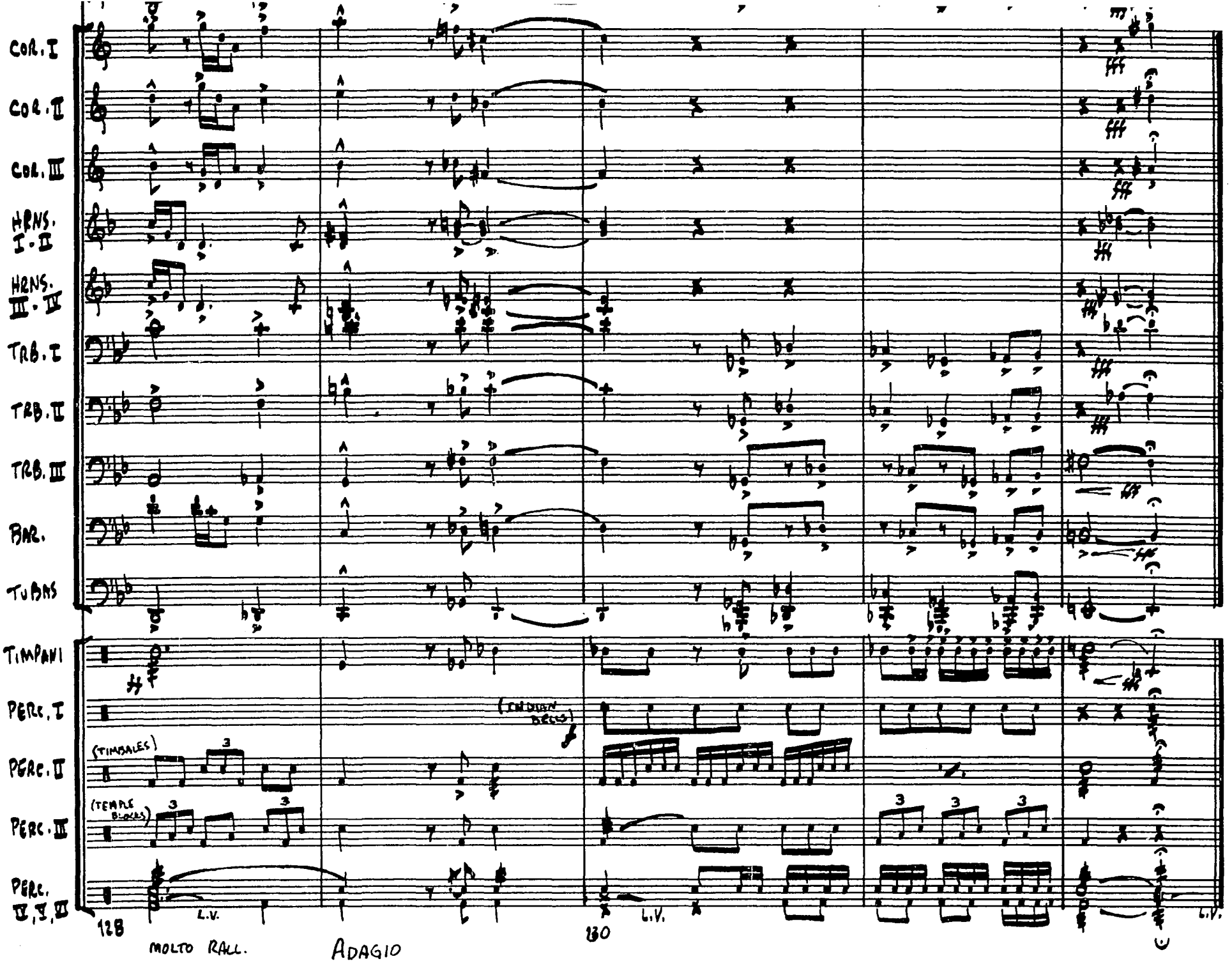

RALL.....
125
PIC.
FLS.
OBS.
Eb CL.
CL. I
CL. II
CL. III
AL. CL.
BS. CL.
CBS. CL.
BSNS.
AL. SAX. I
AL. SAX. II
T. SAX.
BAR. SAX.


BSNS.
AL.SAX. I
AL.SAX. II
T.SAX.
BAR.SAX.
COR. I
COR. II
COR. III
HRNS. I. II
HRNS. III. IV
TRB. I
TRB. II
TRB. III
BAR.
TUBAS
TIMPANI


COR. I
COR. II
COR. III
HRNS. I-II
HRNS. III-IV
TRB. I
TRB. II
TRB. III
BAR.
TUBAS
TIMPANI
PERC. I
(TIMBALES)
PERC. II
(TEMPLE BLOCKS)
PERC. III
PERC. II, V, VI
D.C.
L.V.
122
RALL. . . .
125

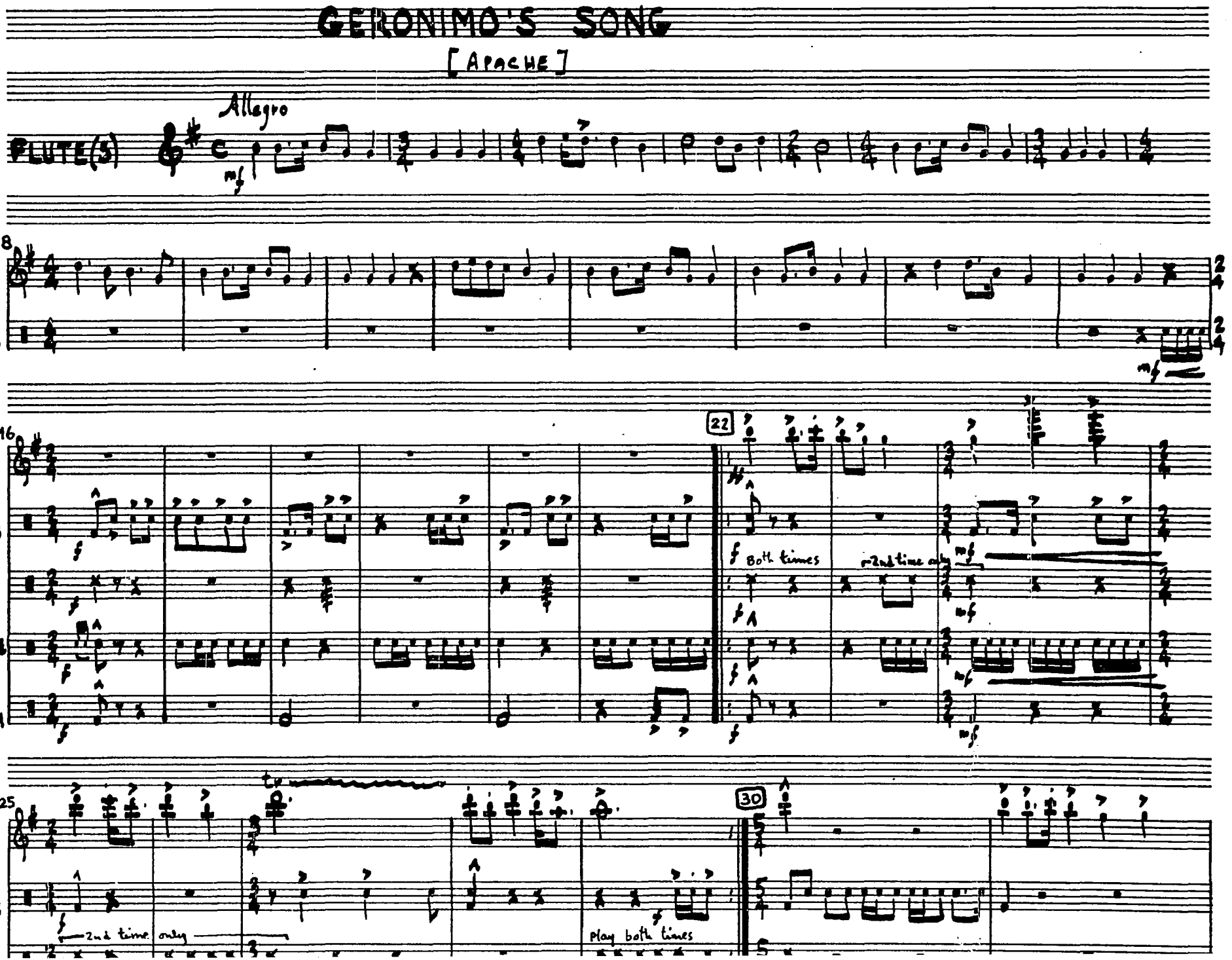

MOLTO RALL.
ADAGIO
128
130 tr
PIC.
FLS.
OBS.
Eb CL.
CL. I
CL. II
CL. III
AL. CL.
BS. CL.
CBS. CL.
BSNS.
AL. SAX. I
AL. SAX. II
T. SAX
BAR. SAX.

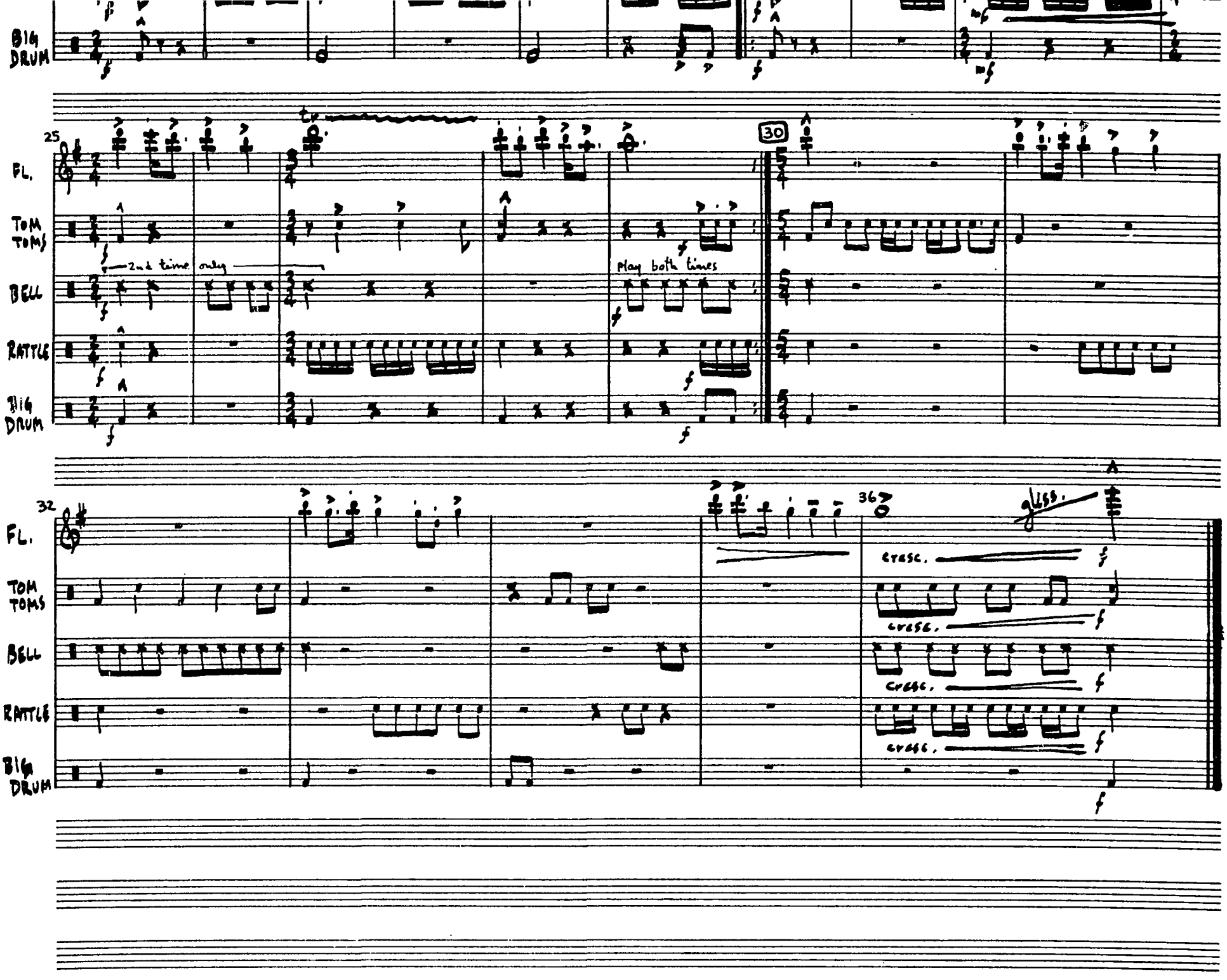

AL. SAX. I
AL. SAX. II
T. SAX
BAR. SAX.
COR. I
COR. II
COR. III
HRNS. I-II
HRNS. III-IV
TRB. I
TRB. II
TRB. III
BAR.
TUBAS
TIMPANI
PERC. I

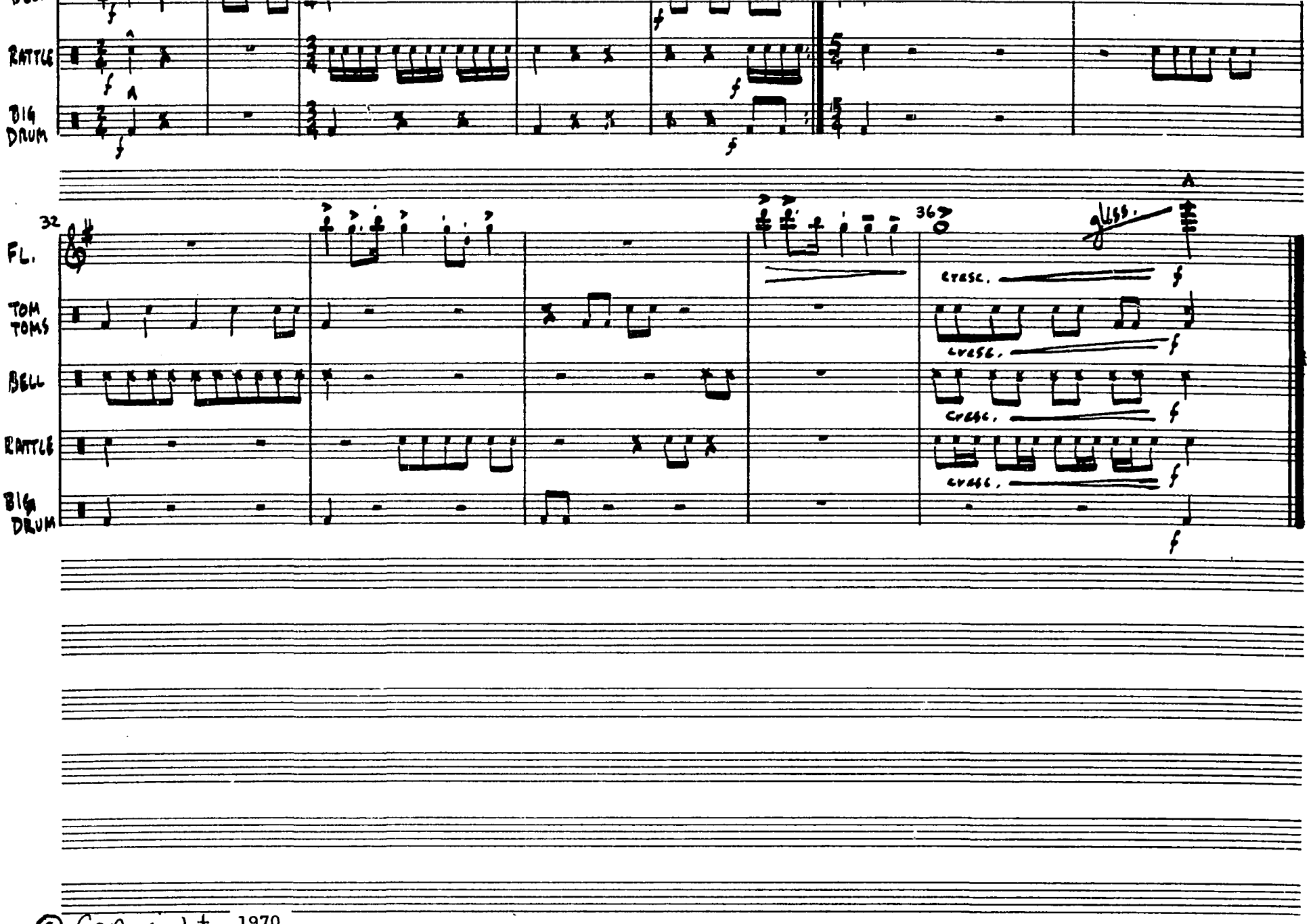

COR. I
COR. II
COR. III
HRNS. I-II
HRNS. III-IV
TRB. I
TRB. II
TRB. III
BAR.
TUBAS
TIMPANI
PERC. I
(TIMBALES)
PERC. II
(TEMPLE BLOCKS)
PERC. III
PERC. IV, V, VI
128
MOLTO RALL.
ADAGIO
130
L.V.

GERONIMO'S SONG

[APACHE]




BIG DRUM
25
FL.
TOM TOMS
2nd time only
BELL
RATTLE
BIG DRUM
30
Play both times
32
FL.
TOM TOMS
BELL
RATTLE
BIG DRUM
36
A
Gliss.
Crash.
Crash.
Crash.



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